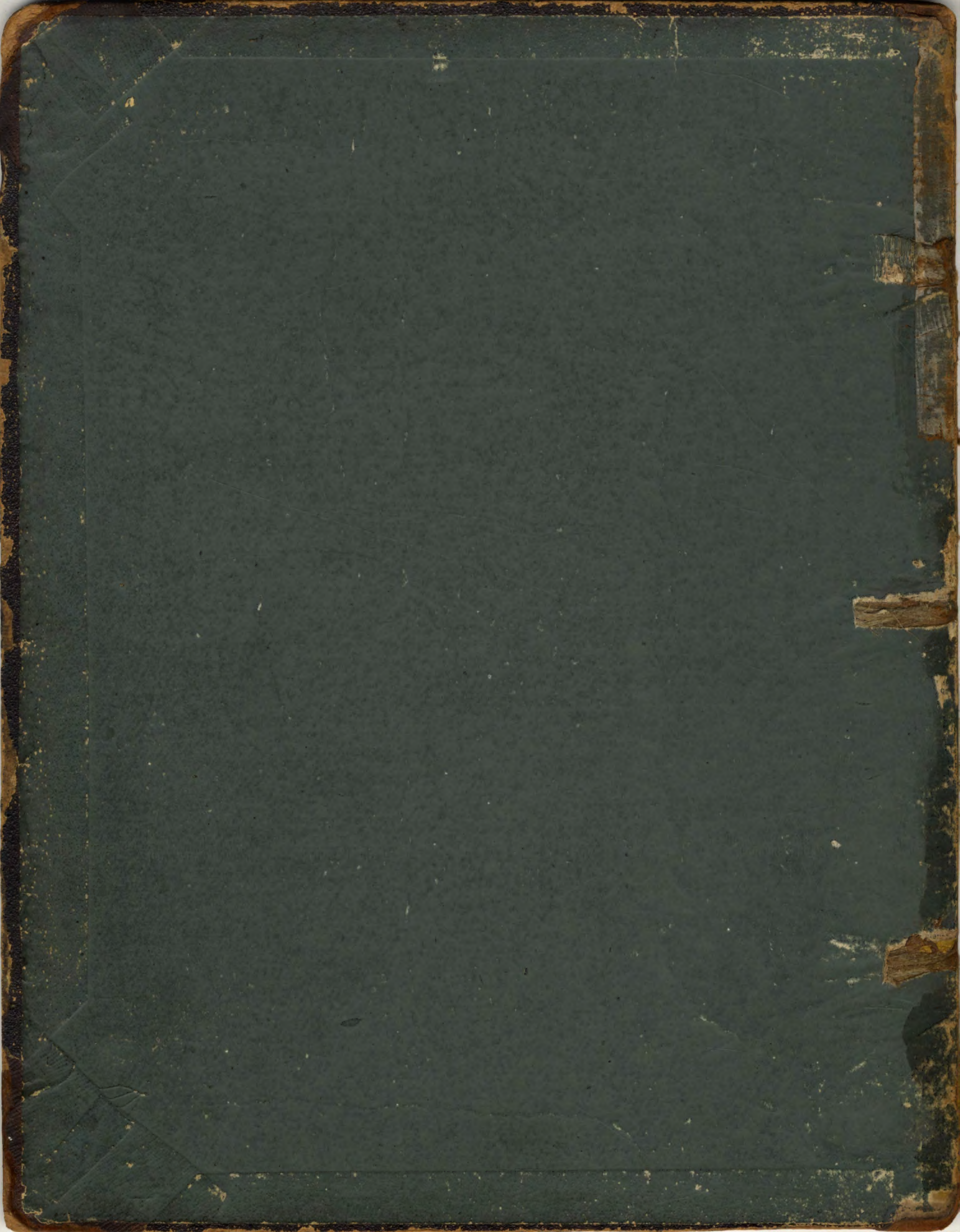


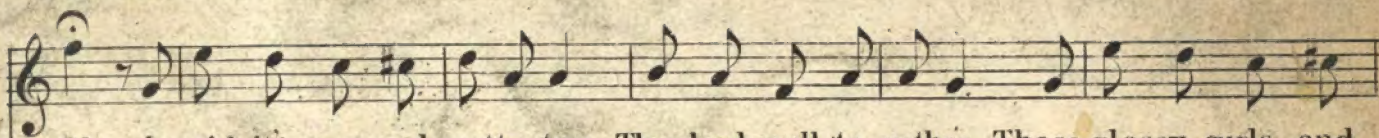


SALLIE E. GORMLY



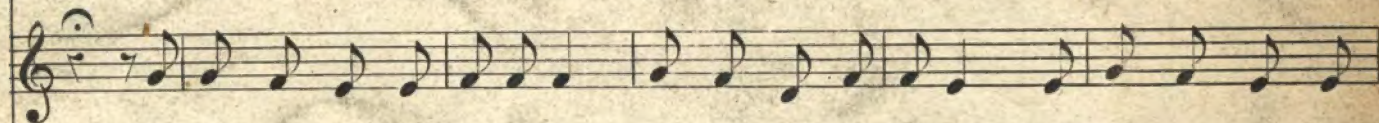
CHORUS.

Air.



Oh! I said it's gay and pretty too, They look well to-gether, Those glossy curls and

Alto.

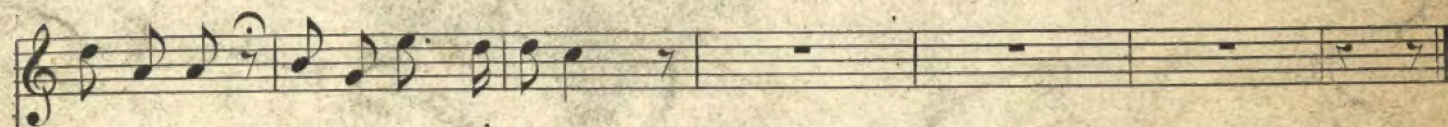
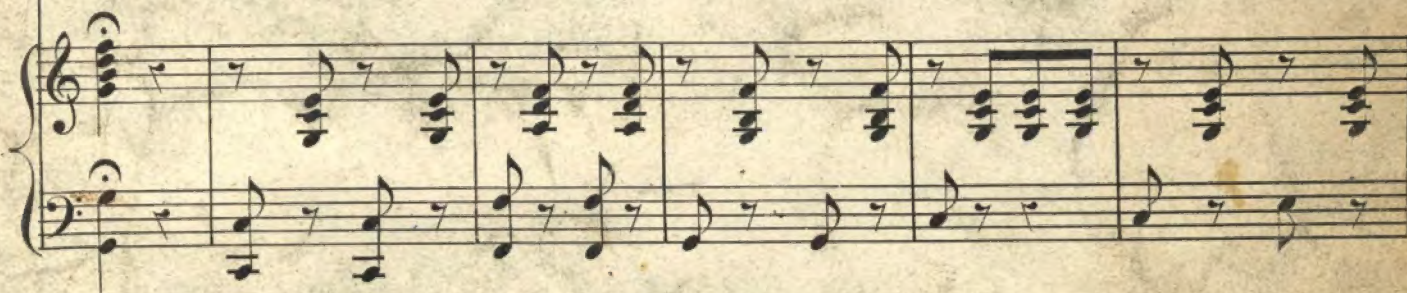
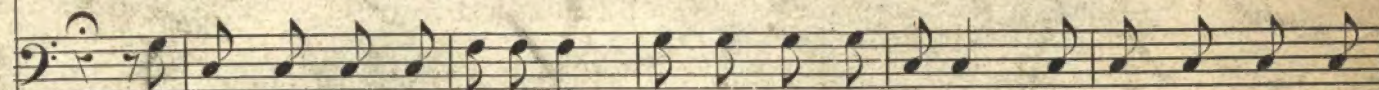


Tenor.

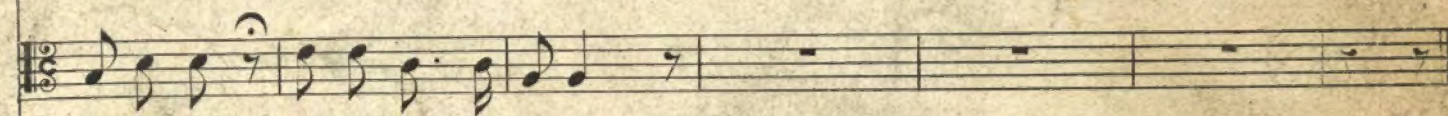
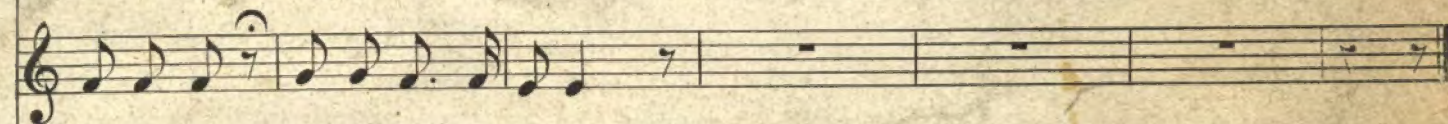


I said it's gay and pretty too, They look well to-gether, Those glossy curls and

Bass.



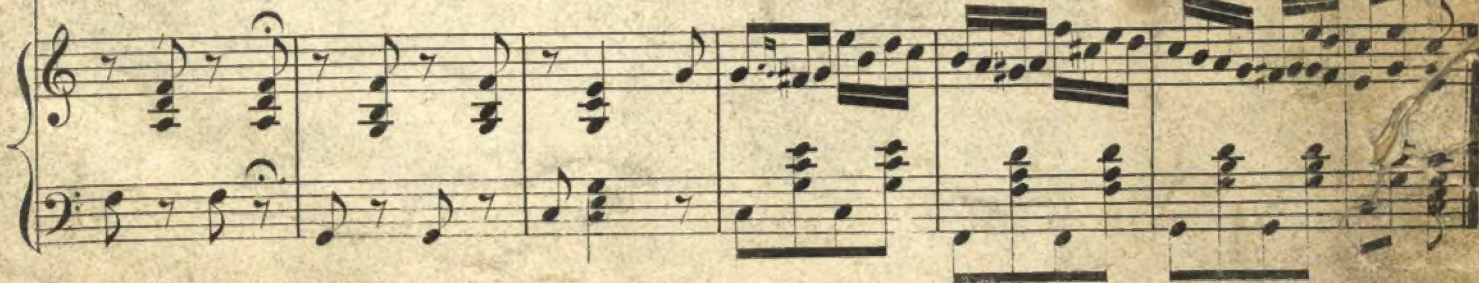
jockey hat, With a rooster's feather.



jockey hat, With a rooster's feather.



rea



Jessie of Dundee.

Words by

W. W. Fosdick.

Music by

CHARLES KUNKEL.



CINCINNATI.

Published by A. C. PETERS & BRO: 24 West Fourth St. opp. Post Office.

Successors to W. C. Peters & Sons.

St. Louis Mo. J. L. PETERS & BRO: 49 North 5th St.

Jessie of Dundee

Jessie of Dundee

Charles Knicker

JESSIE OF DUNDEE.

Words by W. W. Fosdick.

Music by Charles Kunkel.

Andante con espressione.

The musical score is written for piano and voice. The piano part begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo and expression marking is 'Andante con espressione'. The piano part includes dynamic markings 'p' (piano) and 'f' (forte). The vocal melody is written on a single staff with a treble clef, in the same key signature and time signature. The lyrics are written below the vocal staff. The score is divided into three systems. The first system shows the piano introduction. The second system begins with the vocal entry: 'I've seen the crim-son blos-som glow A - mid the sum-mer vine, When'. The third system continues the vocal line: 'honey - suck - les o - ver - flow With rich am-bro - sial wine. But'. The piano accompaniment provides harmonic support throughout, with various fingerings and articulations indicated by numbers and 'x' marks above or below notes.

I've seen the crim-son blos-som glow A - mid the sum-mer vine, When

honey - suck - les o - ver - flow With rich am-bro - sial wine. But

3357. 4.

Entered according to Act of Congress in the year 1861, by A.C. Peters & Bro: in the Clerk's Office of the Southern District Court of Ohio.

mead and mount, and night and morn, Are now the same to me, Since

in my heart love's bud is born Fair Jessie of Dun-dee

3. V. I have no name or state as mine, No cot, nor cas-tle old, I

Her eye is like a lake that lies Be-neath the sum-mer moon, Her

J- *tw*

on - ly drop my heart on thine As dust that falls on gold. Yet

lip is like the hue that dyes The maid - en rose in June; But

could I mount the high - est throne, Here, would I bend my knee, This

in her voice there is a spell That's life and light to me, A

heart, and all should be thine own, Dear Jessie of Dun - dee!

bliss that pass - es words to tell, Sweet Jessie of Dun-dee.

STANLEY J. POWERS

CHARLES MILLER

HAPPY HOURS.

A Collection of Favorite

Songs & Duets.

BY

Charles Miller.

Dear Mother I'll come home again.

How can I leave thee.

One or Two Voices.

Welcome Home.

Thoughts of Home.

Soft is the Morning Dew.

One or Two Voices.

Floating away.

Published by W.C. PETERS & SONS, Cincinnati.

STATION - 1000

DATE - 10/10/1911

TIME - 10:00 AM

WIND - S.W. 10

SEA - 10

TEMP - 10

HUMIDITY - 10

BAROMETER - 10

WIND - S.W. 10

SEA - 10

TEMP - 10

HUMIDITY - 10

BAROMETER - 10

WIND - S.W. 10

SEA - 10

TEMP - 10

HUMIDITY - 10

BAROMETER - 10

FLOATING AWAY

Happy Hours No. 5.

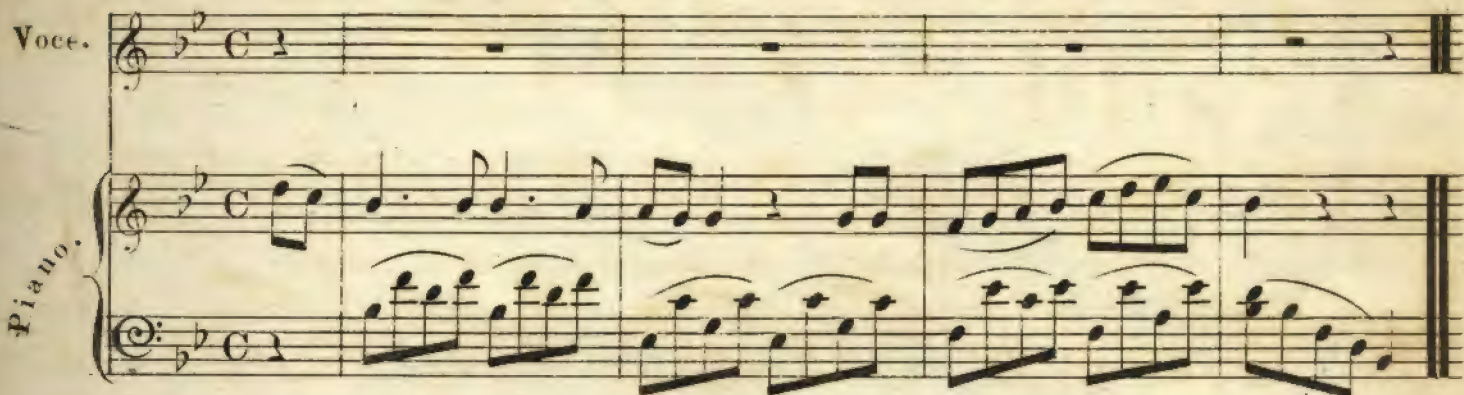
a Popular German Air, arranged

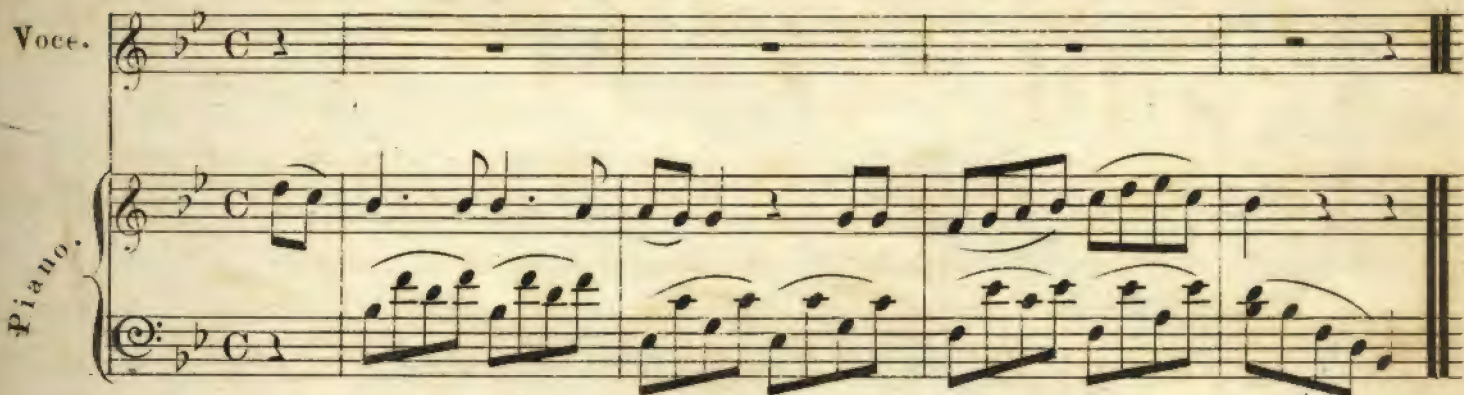
by C. MILLER.

~~~~~ Poetry by J. E. Carpenter. ~~~~~

"He put his hand in his breast and tenderly took out a handful of Roses and gently launched them on the flowing River. The flowers, pale and unreal in the moonlight, floated away; and thus do greater things that once were in our breast, and near our hearts, flow from us to the eternal seas." "Little Dorrit."

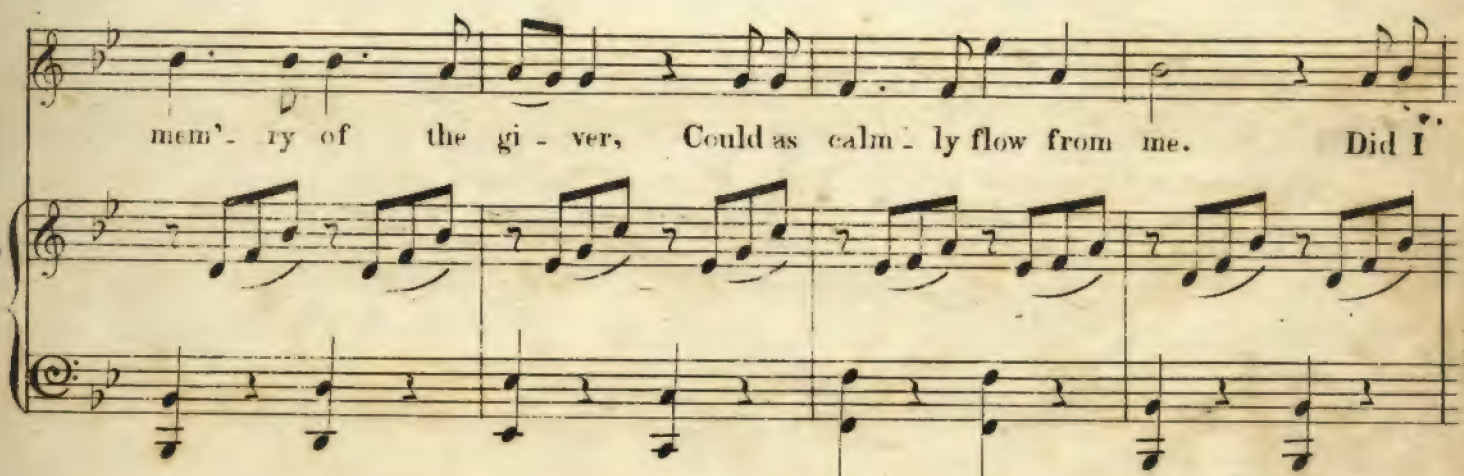
Andante.

Voce. 

Piano. 



Bear up - on thy breast, oh, ri - ver, These bright flow'rs I fling to thee, Would the



mem' - ry of the gi - ver, Could as calm - ly flow from me. Did I



hold them till they perish'd, Still they'd picture but de - cay, With them

each fond hope I cherish'd, Now seems float - ing far a - way.

When I deem'd they were a to - ken, Heart and flow'rs were side by side, Then the



words were still un - spo - ken, Now I fling them to the tide. In the

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "words were still un - spo - ken, Now I fling them to the tide. In the".

heart-less world to mor-row, I must still seem light and gay, There how

The second system continues the melody and accompaniment. The lyrics are: "heart-less world to mor-row, I must still seem light and gay, There how".

ma - ny a si - lent sor - row, Leave me - float - ing far a - way.

The third system continues the melody and accompaniment. The lyrics are: "ma - ny a si - lent sor - row, Leave me - float - ing far a - way."

The fourth system shows the vocal line ending with a whole rest, while the piano accompaniment continues with a series of chords and a final melodic flourish. The system concludes with a double bar line.







TO THE LOVERS OF THE UNION.



# God save the flag of our native land.

PATRIOTIC SONG & CHORUS.

*Words by*

**MRS. MARY R. T. M<sup>C</sup>ABOY.**

OF PARIS KY.

*Music by*

**GEORGE MARTYN.**

*Author of*  
ROCK ME TO SLEEP MOTHER.



*Cincinnati.* A. C. PETERS & BRO. 94 West Fourth St.

LOUISVILLE KY.

*Published by* W. M<sup>C</sup> CARRELL. 310 West Jefferson St.



DO NOT TAKE THE FLAG OF THE NATION

THEY HAVE THE FLAG OF THE NATION  
THEY HAVE THE FLAG OF THE NATION  
THEY HAVE THE FLAG OF THE NATION

THEY HAVE THE FLAG OF THE NATION  
THEY HAVE THE FLAG OF THE NATION  
THEY HAVE THE FLAG OF THE NATION

THEY HAVE THE FLAG OF THE NATION  
THEY HAVE THE FLAG OF THE NATION  
THEY HAVE THE FLAG OF THE NATION

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THEY HAVE THE FLAG OF THE NATION  
THEY HAVE THE FLAG OF THE NATION  
THEY HAVE THE FLAG OF THE NATION



# GOD SAVE THE FLAG OF OUR NATIVE LAND.

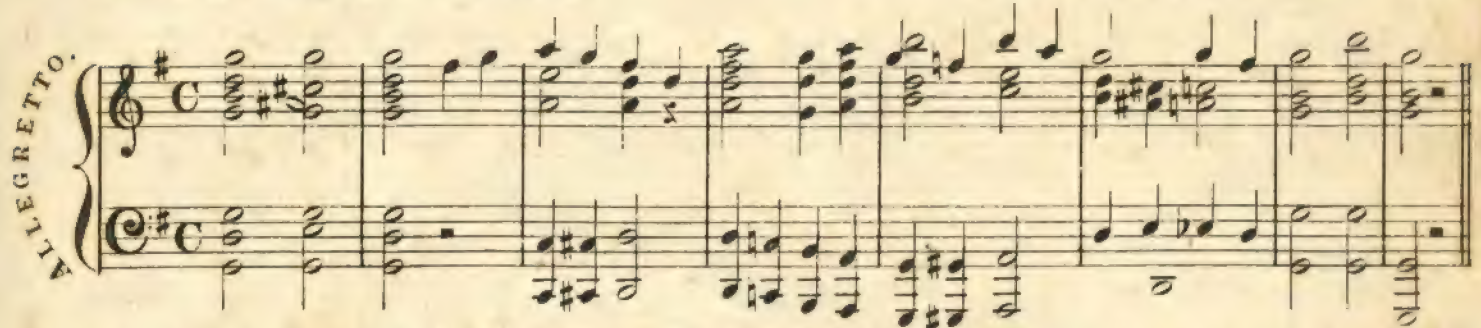
3

PATRIOTIC SONG AND CHORUS.

Words by Mrs. Mary R.T. McAbey.

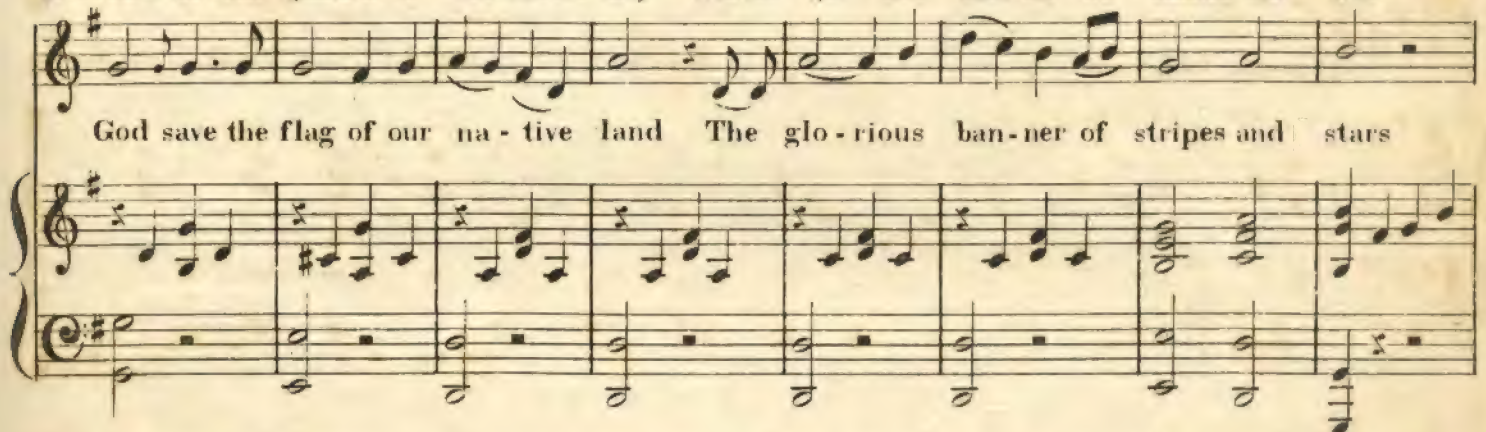
Music by George Martyn.

*ALLEGRO.*



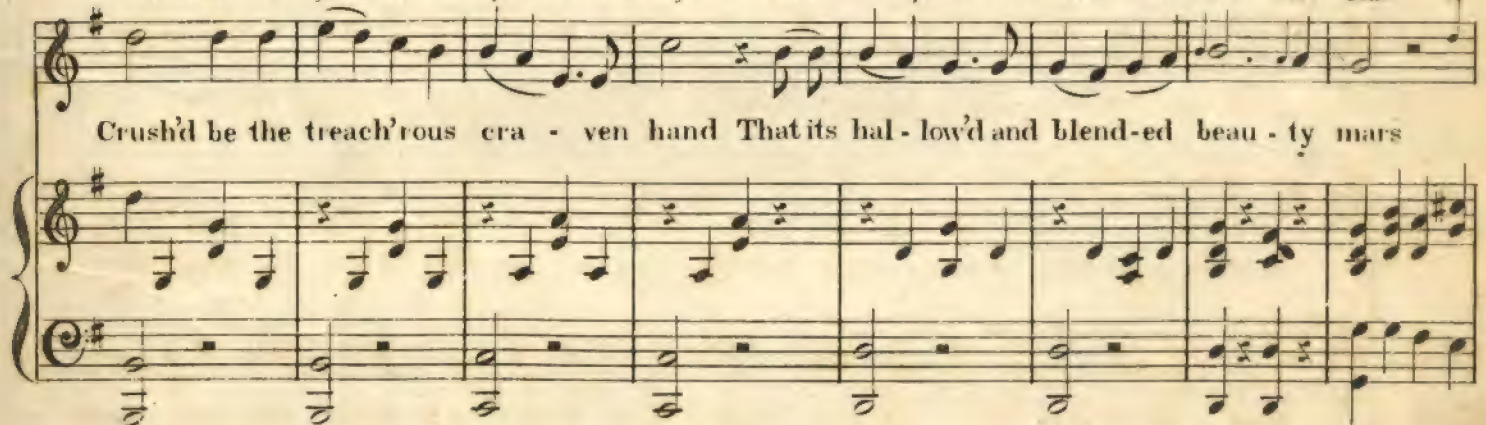
The piano introduction is written for a grand piano in G major (one sharp) and common time (C). It consists of 12 measures. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo marking 'ALLEGRO.' is written vertically on the left side of the first measure.

2. V. An - der - son guarded it well thro' the fray With his gal - lant band all so staunch and true



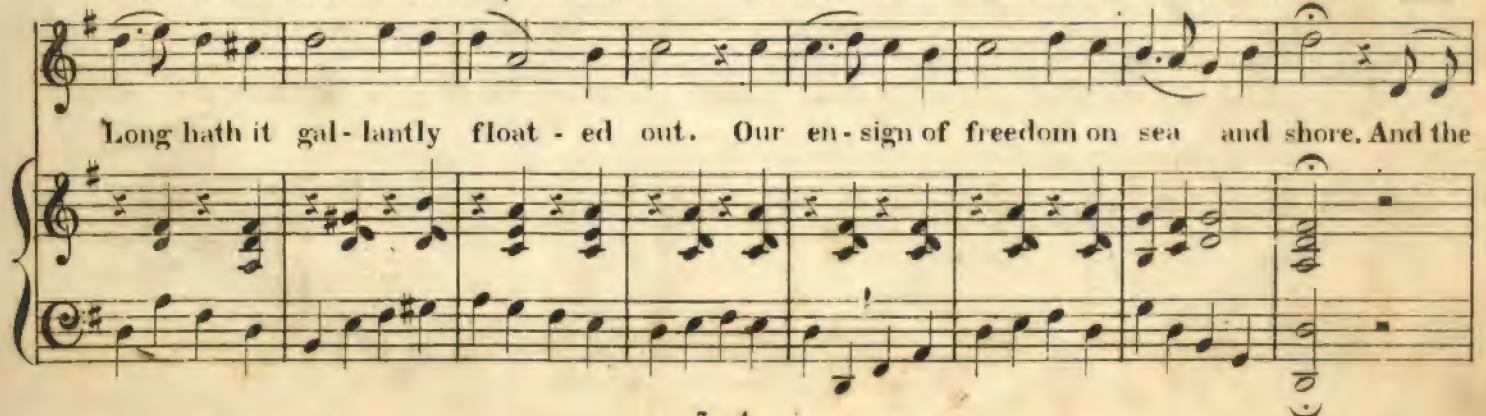
This block contains the first line of the chorus, starting with the vocal melody. The lyrics are: "God save the flag of our na - tive land The glo - rious ban - ner of stripes and stars". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Thousands of years shall have passed a - way Still Sumpter shall loom o'er the wa - ters blue A



This block contains the second line of the chorus. The lyrics are: "Crush'd be the treach'rous cra - ven hand That its hal - low'd and blend-ed beau - ty mars". The musical notation continues with the vocal line and piano accompaniment.

mon - u - ment true to the stripes and stars As dear as the veins that en - cir - cle the heart Then



This block contains the third line of the chorus. The lyrics are: "Long hath it gal - lantly float - ed out. Our en - sign of freedom on sea and shore. And the". The musical notation concludes the section with a final cadence in the piano part.

7. 4.



crush'd be the cow-ard-ly hand that mars Its beau-ty or tears its folds a - part A -

sovereign peo-ple with loy - al shout Shall ral - ly a - round it for - ev - er - more A -

- mer - i - can free - men &c.

- mer - i - can free - men hand to hand A bul-wark to guard it well shall stand.

# CHORUS.

Soprano.

God save the flag of our na-tive land. God save the flag of our na-tive land.

Alto.

God save the flag of our na-tive land. God save the flag of our na-tive land.

Tenore.

God save the flag of our na-tive land. God save the flag of our na-tive land.

Basso.

God save the flag of our na-tive land. God save the flag of our na-tive land.



God save the flag. God save the flag. God save the flag of our na-tive land.

God save the flag. God save the flag. God save the flag of our na-tive land.

God save the flag. God save the flag. God save the flag of our na-tive land.

God save the flag. God save the flag. God save the flag of our na-tive land.

rit:

rit:

3

By the shot that struck it from Moultrie's height.  
 When Jasper restored its starry fold;  
 Cease we to guard it by freedom's might,  
 May our hands be palsied, our tongues grow cold.  
 By New Orleans, and her memories brave  
 When Jackson to victory led the way,  
 As countless as the leaves of the forest that wave  
 We'll gather until triumph shall crown the day.  
 American freemen &c.

4

God save the flag of our native land  
 From the pine-clad North to the palmy South  
 Loyal the people—the Union band  
 Shall repeat the promise from mouth to mouth  
 By Valley Forge, with its memories deep  
 The blood shed that crimson'd the midnight snow  
 The flag of our country we swear to keep  
 It shall never be lower'd to greet the foe.  
 American freemen &c.



THE YALE OF NEW

ASSOCIATION

WILSON & CO.





The

OLD GRAY STEP

by the COTTAGE DOOR

SONG

BY

J. H. M'Naughton.



Boston

Published by Oliver Ditson & Co 277 Washington St

Firth, Pond & Co. J. Church, Jr.  
New York Boston

Beck & Lawton. C. C. Clapp & Co.  
Boston

Entered according to act of Congress AD 1860 by J. H. M'Naughton in the Clerk's Office of the Dist. Court of Mass



THE OLD CASTLE OF THE COVENTS

By J. H. COOPER

1840

THE OLD CASTLE OF THE COVENTS

THE OLD CASTLE OF THE COVENTS

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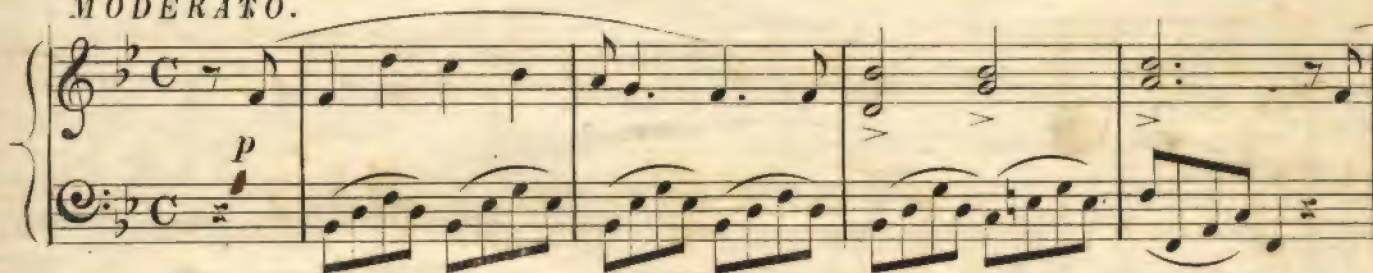
THE OLD CASTLE OF THE COVENTS



# THE OLD GRAY STEP BY THE COTTAGE DOOR.

J. H. M'NAUGHTON

MODERATO.



Semplice.

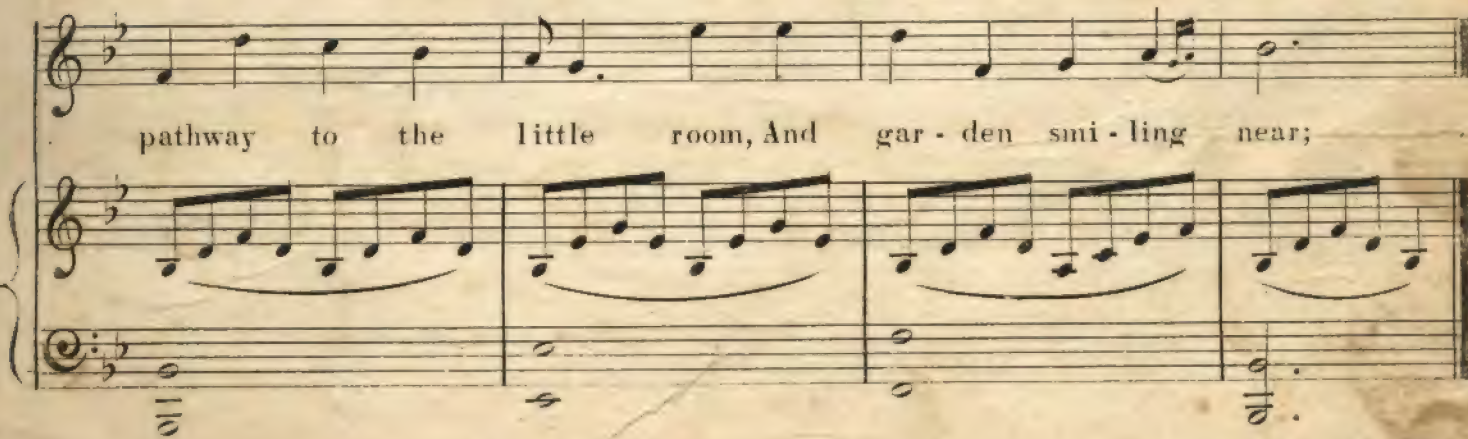
How



dear to me that little home Where dwelt my mother dear! The



pathway to the little room, And gar - den smi - ling near;





*CHORUS.*

AIR. *f* But the old gray step by the cot - tage door Where we sat of old, oh! I

ALTO. *f*

TENOR. *f* But the old gray step by the cot - tage door Where we sat of old, oh! I

BASS. *f*

*p* *cres.*  
love it more; 'Twas there at eve my mother sang Those dear old songs of yore.

*p*

love it more; 'Twas there at eve my mother sang Those dear old songs of yore.

*p*



2. The  
3. My  
4. How

lit-tle bird, my mother's pet, Still comes, to me how dear! It  
mother's rose is bending low, Be - side the gar - den wall, The  
dear to me the memo - ry Of old friends far a - way! Their

comes to me, and carols yet The songs she lov'd to hear;...Chorus.  
tree my fa - ther planted too, I love, I love them all; ...Chorus.  
smiles would bring the blooming Spring, And make the win - ter May!...Chorus.







# SONG OF THE UNION TROOPS

UNITED WE STAND,

DIVIDED WE FALL,

*Cheer, Boys, Cheer.*

ADAPTED BY

JAMES PERRY.



PUBLISHED BY D. P. FAULDS, LOUISVILLE, KY.

BALMER & WEBER,  
ST. LOUIS.

O. DITSON & Co.  
BOSTON.

JNO. CHURCH, Jr.  
CINCINNATI.

ROOT & CADY—H. M. HIGGINS,  
CHICAGO.







# SONG OF THE UNION TROOPS.

3

ADAPTED BY

JAMES PERRY.

*Quasi Allegro.*

*Risoluto.*

Cheer! boys, cheer! we'll march a-way to bat-tle, Cheer! boys, cheer! for our

sweet-hearts and our wives, Cheer! boys, cheer! we'll nobly do our duty, And

Entered according to Act of Congress, A.D. 1861, by D.P. Faulds, in the Clerk's Office of the District Court of Ky.



give to the Union our hearts, our arms, our lives, Bring forth the flag, Our

ritard.

glorious no-ble standard, Wave it on high till the wind shake each fold out,

Proud-ly it floats, nobly waving in the vanguard Then Cheer! boys, cheer! With

lusty, long, bold shouts. Cheer! boys, cheer! we'll march a-way to bat-tle.



Cheer! boys, cheer! for our sweet-hearts and our wives, Cheer! boys, cheer! we'll

nobly do our du-ty, And give to the Union our hearts, our arms, our lives. rall.

*f*

## 2

But though we march with heads all lowly bending,  
 Let us implore a blessing from on high,  
 Our cause is just, the right from wrong defending,  
 And the God of battles will listen to our cry.

CHORUS. Cheer! boys, cheer! &c.

## 3

Though to our homes we never may return,  
 Ne'er press again our loved ones in our arms,  
 O'er our lone grave their faithful hearts will mourn,  
 Then Cheer! up boys, cheer! such death hath no alarms.

CHORUS. Cheer! boys, cheer! &c.







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BALLADS

BY  
VARIOUS AUTHORS.

|                           |    |                     |    |
|---------------------------|----|---------------------|----|
| MY HEART IT WILL BE GIVEN | 21 | WINDS WHISTLE, SOFT | 21 |
| OH MY LOVE'S GONE         | 21 | LILLY DAY           | 21 |

Cincinnati.  
Published by J. CHURCH, JR. 66 West Fourth St.  
BOSTON. N. ORLEANS. PHILADELPHIA.  
O. Ditson & Co. P. P. Werlein. Lee & Walker.






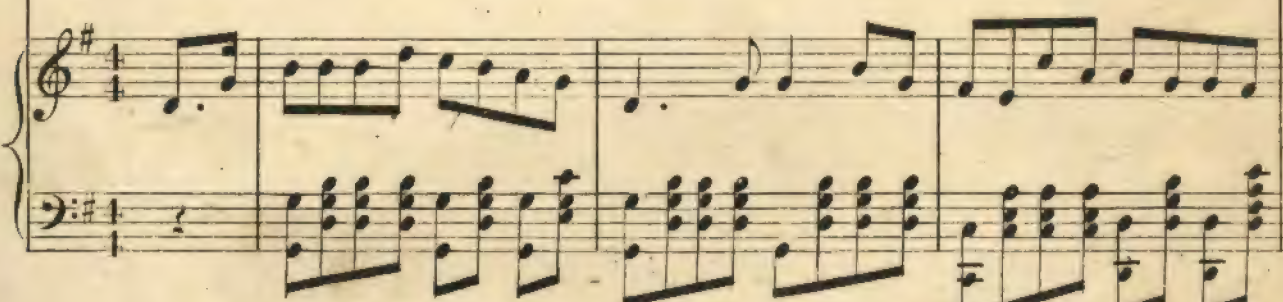



# LILLY DAY!

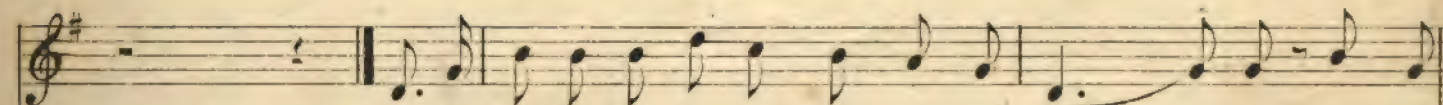
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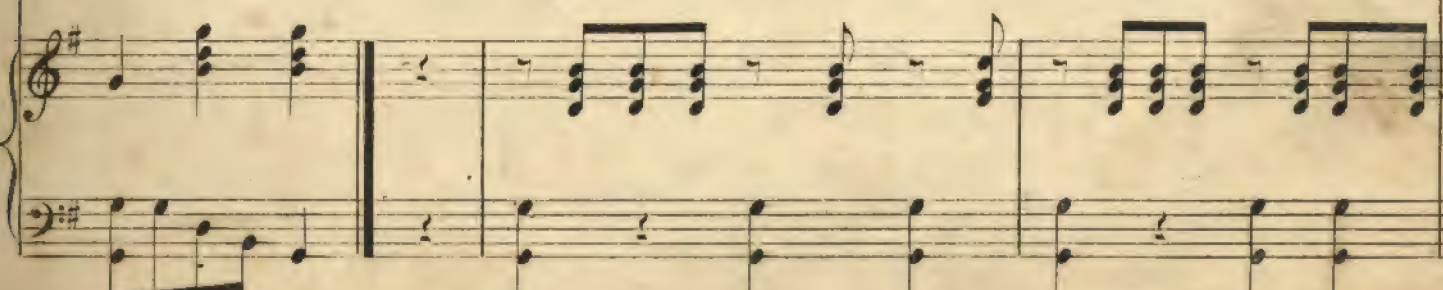
GEO. P. GRAFF.

VOICE. 

PIANO 

FORTE. 

  
Oh! the Lil-ly of the Prai-rie is now bloom .. .. ing, While the





Rose of the forest fades a-- way;      Now the gentle summer breezes are

The piano introduction consists of two systems. The first system has a vocal line with the lyrics 'Rose of the forest fades a-- way;' and a piano accompaniment. The second system continues the piano accompaniment with the lyrics 'Now the gentle summer breezes are'.

com -- ing,      To fan sweet Lil -- ly Day.

The piano introduction continues with the lyrics 'com -- ing, To fan sweet Lil -- ly Day.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

SOPRANO. Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I

ALTO. Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I

TENOR. Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I

BASS. Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I

PIANO.

The vocal quartet section features four parts: Soprano, Alto, Tenor, and Bass. Each part has the lyrics 'Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I'. The piano accompaniment is shown at the bottom, with a complex texture of chords and moving lines.



smile to see that Lilly ever blooming; Sweet, sweet Lil-ly Day.

smile to see that Lilly ever blooming; Sweet, sweet Lil-ly Day.

smile to see that Lilly ever blooming; Sweet, sweet Lil-ly Day.

smile to see that Lilly ever blooming; Sweet, sweet Lil-ly Day.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are repeated on each staff. The piano part features a melody in the right hand and a bass line in the left hand, with chords and single notes.

## 2.

On the Prairie there are lovely flowers growing,  
 Brighter than the Southern Orange tree;  
 There are Silvery Streamlets ever, ever flowing,  
 To bathe sweet Lilly Day.

CHORUS.

## 3.

When the Evening Shade around that flow'r is creeping,  
 Sweet she smiles while the balmy Zephyrs play;  
 Then the gentle Moon over Hills a-far is peeping,  
 To smile on Lilly Day.

CHORUS.



FOSTER'S MEDICINES  
LXXXV

VIRGINIA BELLE

SONG

STEPHEN C. FOSTER



FOSTER'S MELODIES  
No. 31.

VIRGINIA BELLE  
SONG

*Written and Composed by*

STEPHEN C. FOSTER.

*Author of*  
CORA DEAN - GENTLE ANNIE & C.



NEW YORK

PUBLISHED BY FIRTH, POND & CO. 547 BROADWAY.

*Boston.*  
O. DITSON & CO

*Cincinnati.*  
C. Y. FONDA

*Pittsburgh.*  
H. KLEBER & BRO

Entered according to Act of Congress A.D. 1860 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.









# Silver Snow

## Ballad

Written by

**CHAS. T. SPRAGUE,**

MUSIC BY

**ADOLPH BAUMBACH.**



BOSTON.

RUSSELL & TOLMAN 297 Washington St.

Succ<sup>rs</sup> to RUSSELL & RICHARDSON.

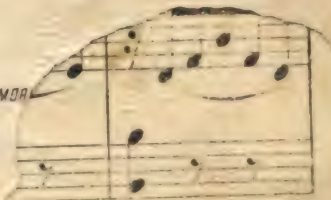
WM. HALL & SON.  
N. York.

J. T. STODDARD  
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GILMORE

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# THE SILVERY SHOWER.

Words by CHAS. J. SPRAGUE.

Music by A. BAUMBACH.

Moderato.

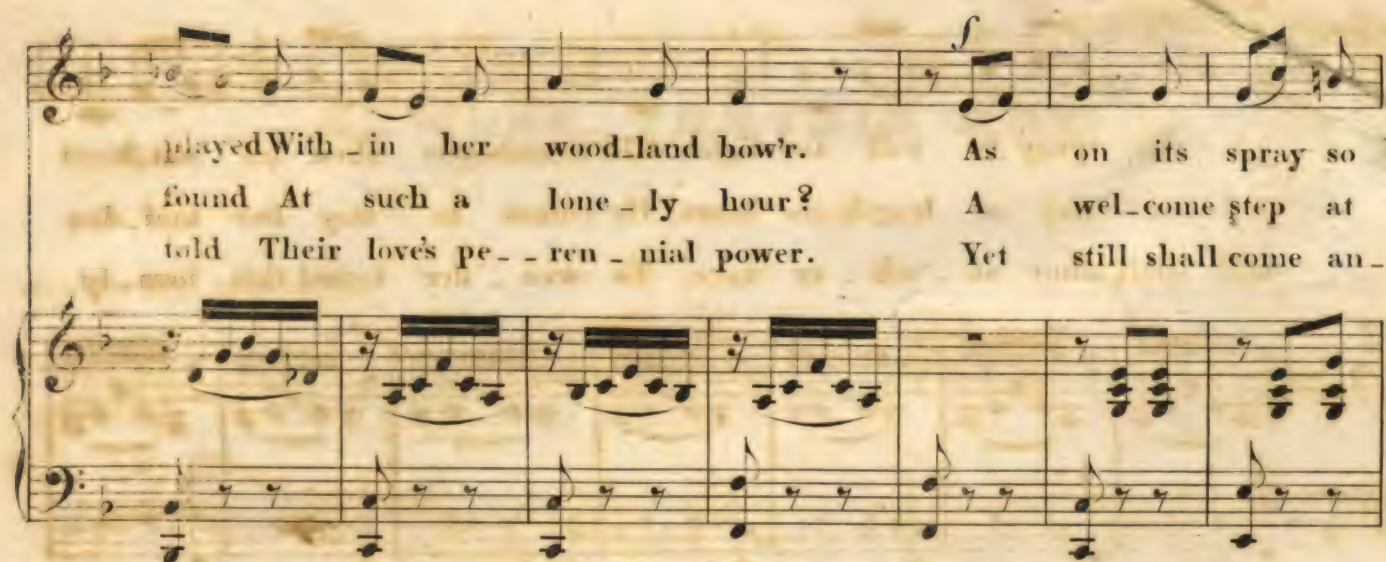
VOICE.

PIANO.

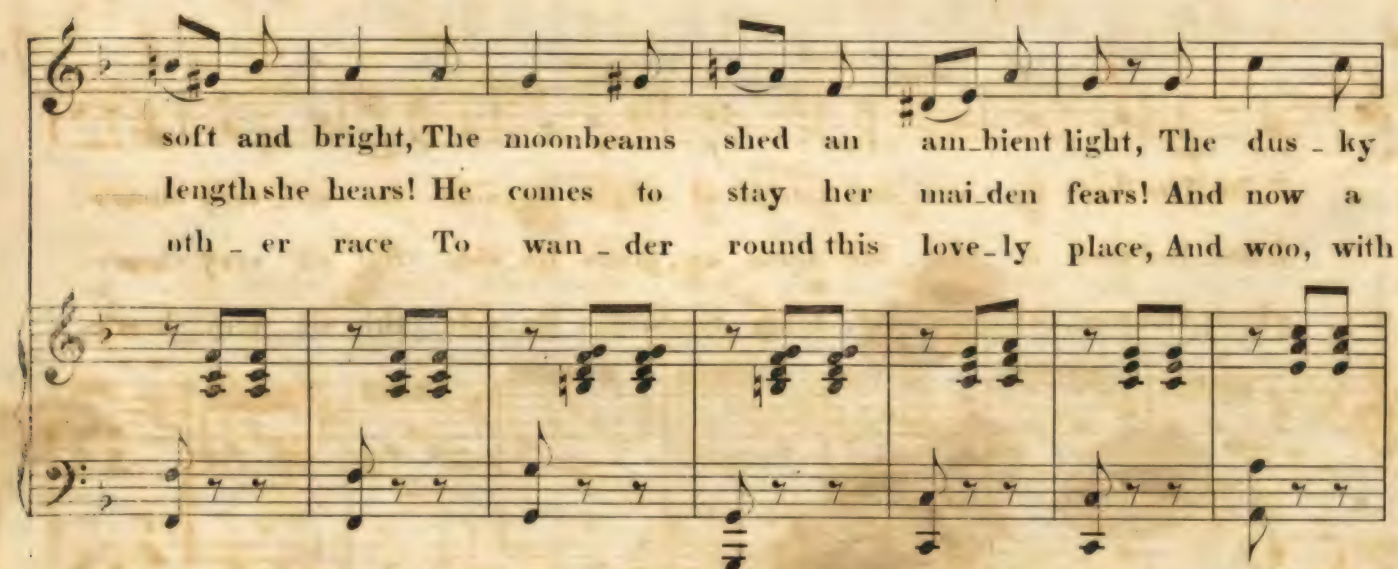
1. Be - neath an as - pen's trembling shade, There sat a -  
 2. Why search - es she the fo - - rest round, And bends her  
 3. Oh, many a year has swift - ly roll'd, And many a

lone an In - - dian maid, While at her side a foun - tain  
 ear at ev - - ery sound? Can aught to charm her there be  
 bloom - ing maid grown old, Since In - - dian war - - riors here have

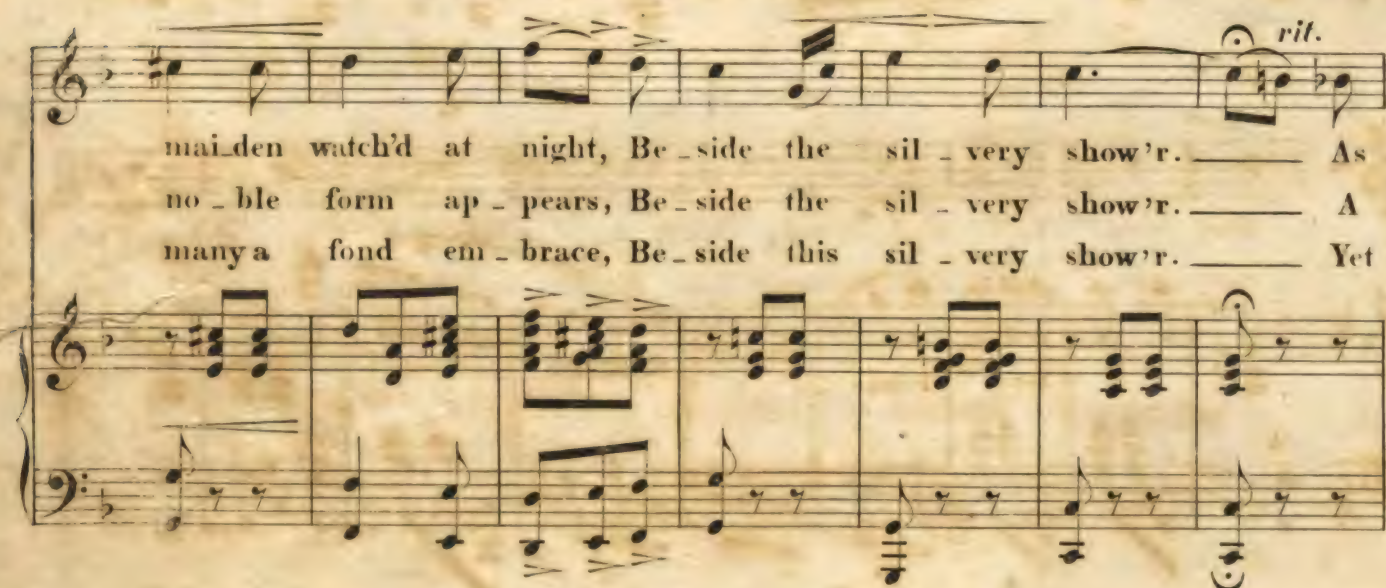




played With - in her wood-land bow'r. As on its spray so  
found At such a lone - ly hour? A wel - come step at  
told Their love's pe - ren - nial power. Yet still shall come an -



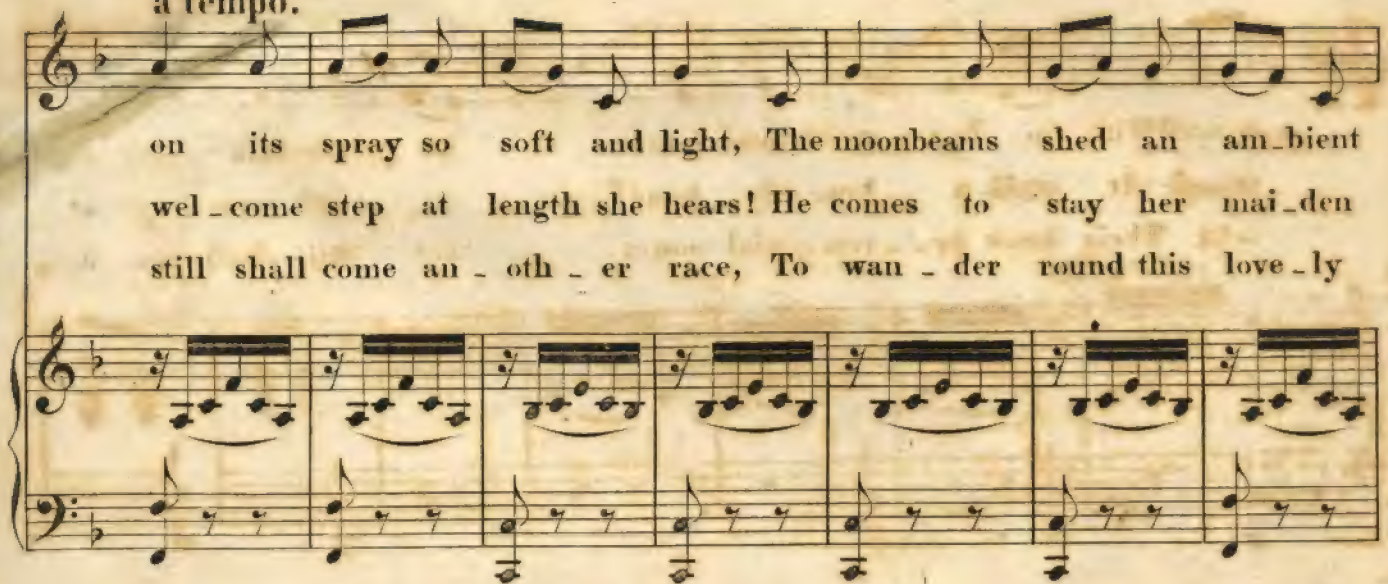
soft and bright, The moonbeams shed an am - biant light, The dus - ky  
length she hears! He comes to stay her mai - den fears! And now a  
oth - er race To wan - der round this love - ly place, And woo, with



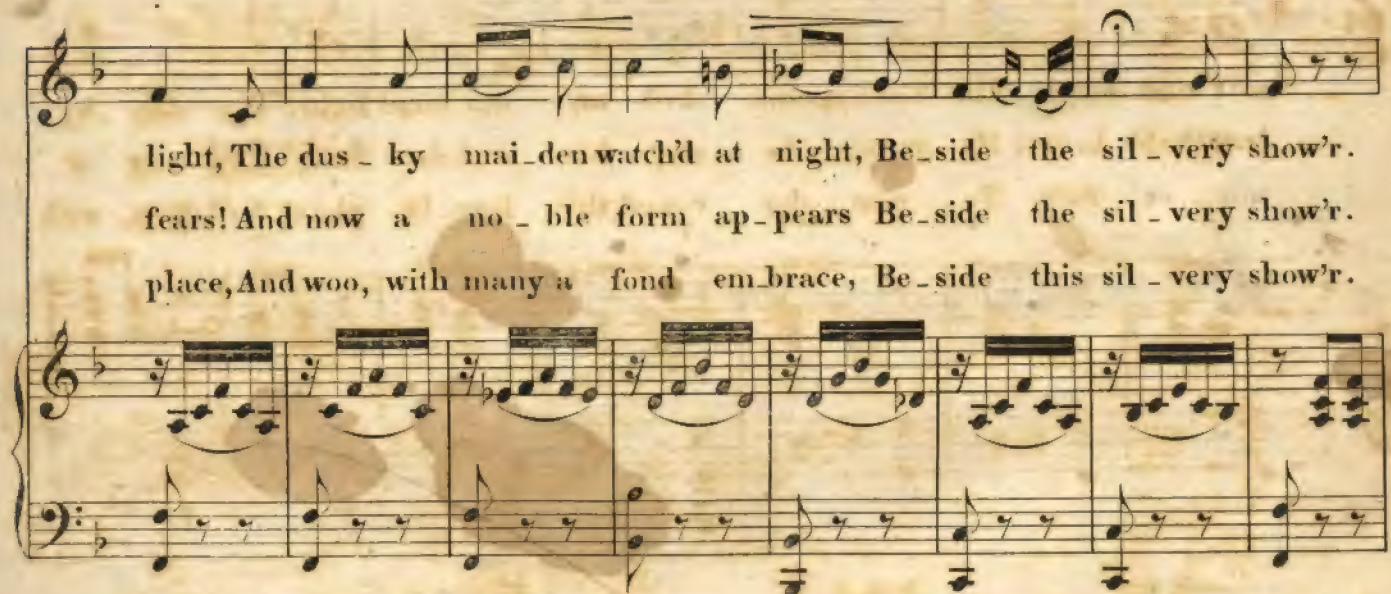
mai - den watch'd at night, Be - side the sil - very show'r. ——— As  
no - ble form ap - pears, Be - side the sil - very show'r. ——— A  
many a fond em - brace, Be - side this sil - very show'r. ——— Yet



*a tempo.*



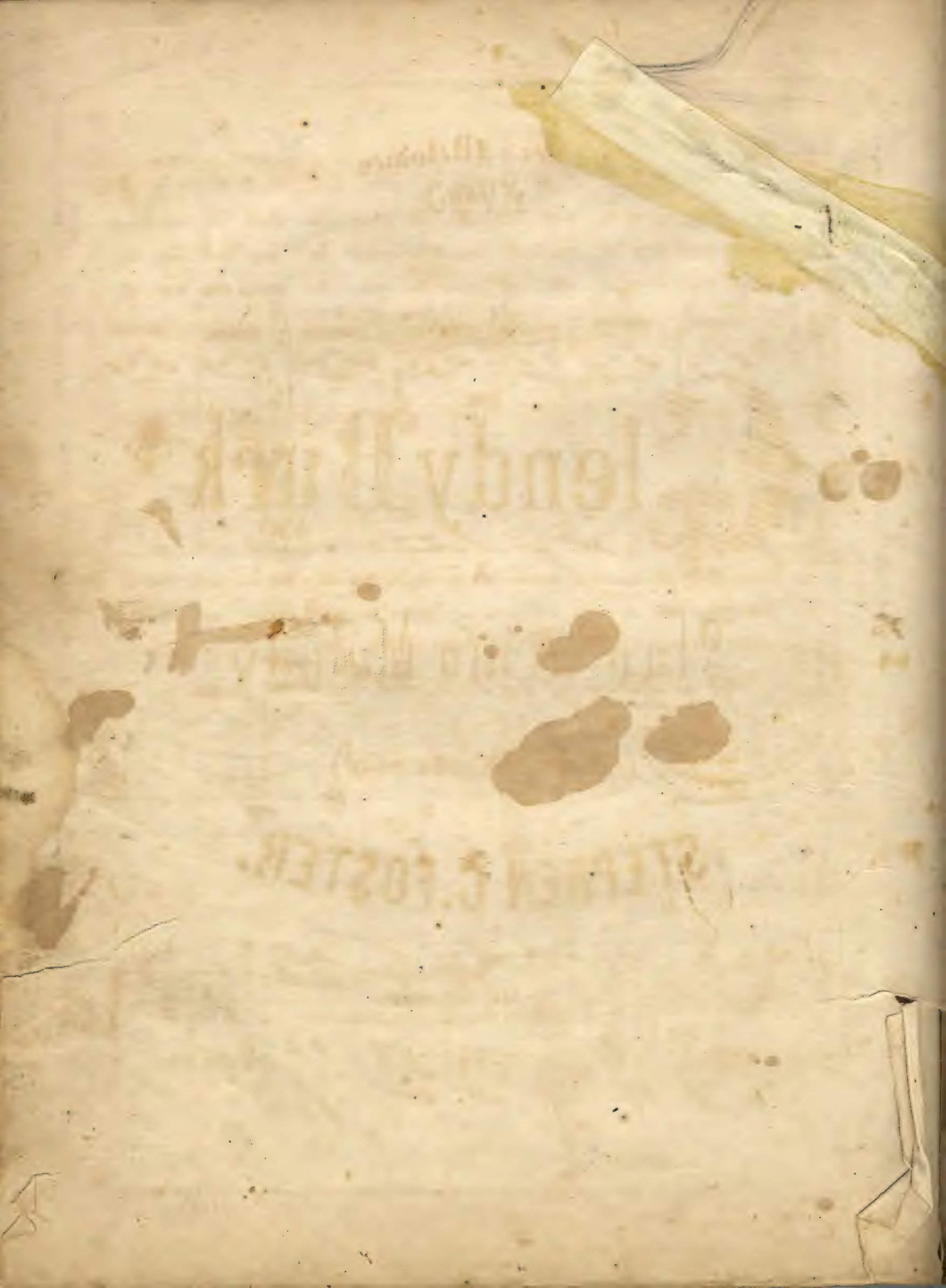
on its spray so soft and light, The moonbeams shed an am\_bient  
wel\_come step at length she hears! He comes to stay her mai\_den  
still shall come an\_oth\_er race, To wan\_der round this love\_ly



light, The dus\_ky mai\_den watch'd at night, Be\_side the sil\_very show'r.  
fears! And now a no\_ble form ap\_pears Be\_side the sil\_very show'r.  
place, And woo, with many a fond em\_brace, Be\_side this sil\_very show'r.









Foster's Melodies.  
No 48.



THE  
**Glenady Burk**  
A

Plantation Melody

Written and Composed by

**STEPHEN C. FOSTER.**

22

NEW YORK  
*Published by* FIRTH, POND & CO. 547 Broadway.

*Boston.*  
O. DITSON & CO.

*Cincinnati.*  
C. Y. FONDA.

*Pittsburgh.*  
H. KLEBER & BRO.

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THE GLENNY BURK



Wm. J. Bennett

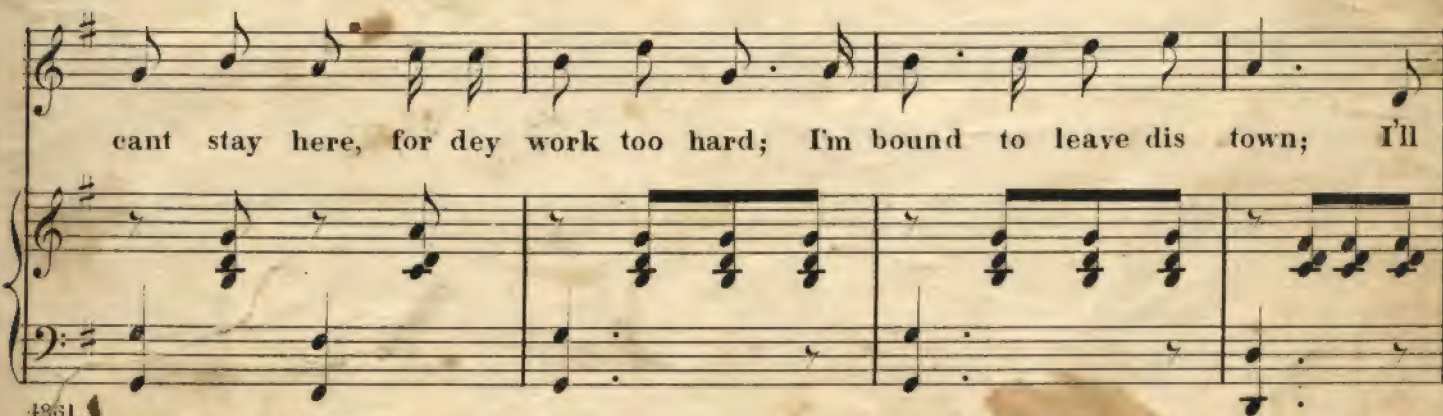
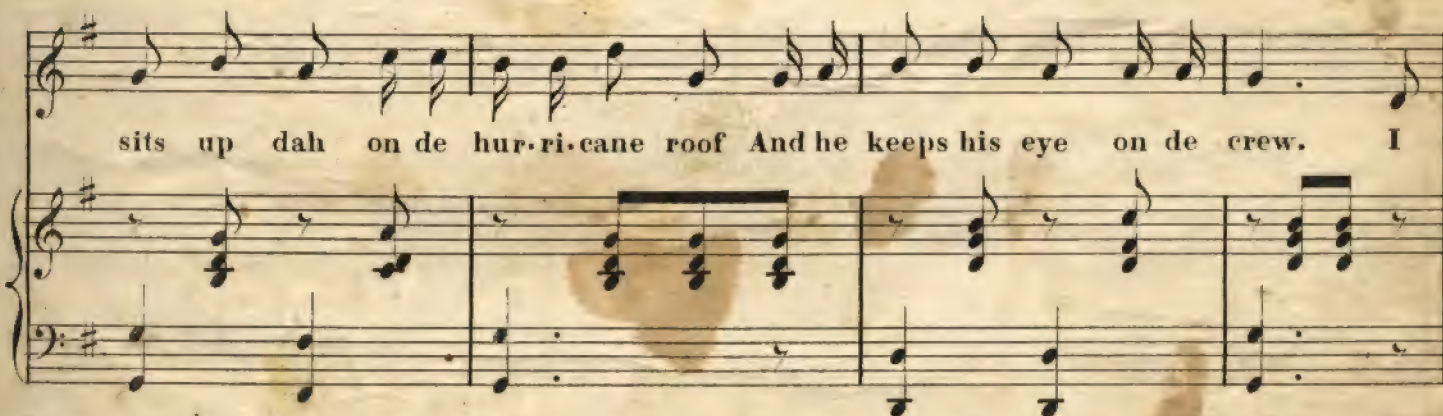
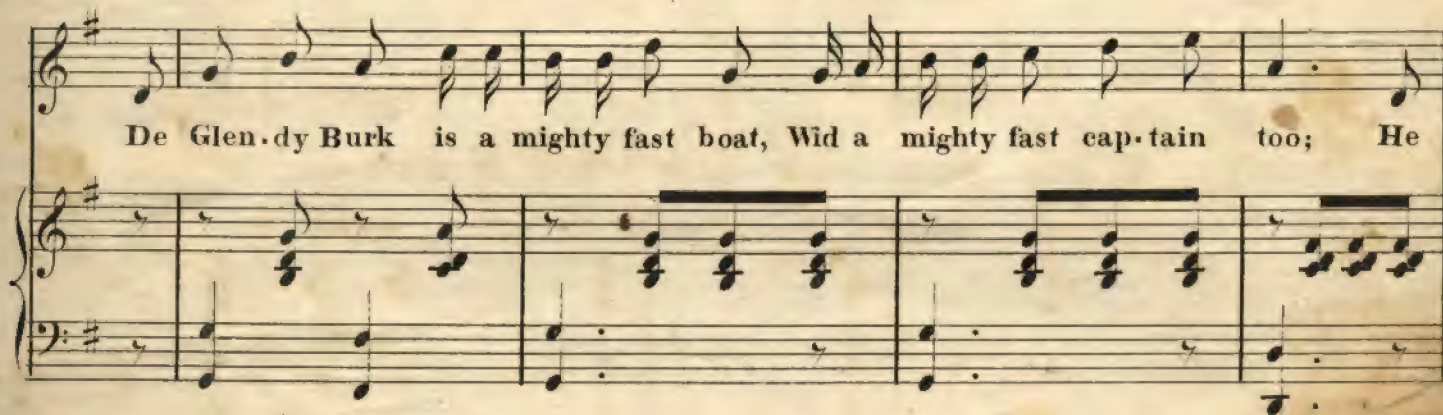
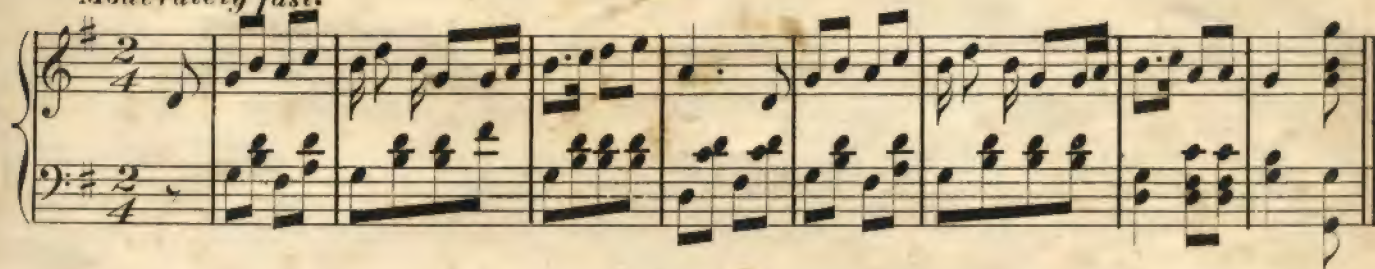


# THE GLENDY BURK

3

WORDS AND MUSIC, BY STEPHEN C. FOSTER.

*Moderately fast.*



1961

and according to Act of Congress of 1860 by Firth, Pond & Co in the Clerks Office of the Dist Court for the South'n District of N.Y.



take my duds and tote 'em on my back When de Glen - dy Burk comes down.

CHORUS


Ho! for Lou' - si - an - a! I'm bound to leave dis town; I'll

take my duds and tote 'em on my back When de Glen - dy Burk comes down.

4861




II. VER:




De Glen-dy Burk has a fun-ny old crew And dey sing de boatman's song, Dey  
burn de pitch and de pine knot too, For to shove de boat a - long. De  
smoke goes up and de in - gine roars And de wheel goes round and round, So  
fair you well! for I'll take a lit - tle ride When de Glen - dy Burk comes down. CHORUS.

III. VER:



I'll work all night in de wind and storm, I'll work all day in de rain, Till I  
find my - self on de le - vy - dock In New Or - leans a - gain. Dey  
make me mow in de hay field here And knock my head wid de flail, I'll  
go wha dey work wid de su - gar and de cane And roll on de cot - ton bale. CHORUS.

IV. VER:



My la - dy love is as pret - ty as a pink, I'll meet her on de way I'll  
take her back to de sun - ny old south And dah I'll make her stay So  
dont you fret my ho - ney dear, Oh! dont you fret Miss Brown I'll  
take you back 'fore de mid - dle of de week When de Glen - dy Burk comes down. CHORUS.







To F. N. Scott, Esq.

THE

# LITTLE WHITE COTTAGE

Gentle Nettie Moore.

POETRY BY

MARSHALL S. PIKE, ESQ.

MELODY BY G. S. P.

Chorus and Piano accompaniment by

J. S. PIERPONT.



BOSTON:

Published by OLIVER DITSON & CO., 277 Washington Street.

New York: S. T. GORDON. Cincinnati: TRUX & BALDWIN. Philadelphia: BECK & LAWTON. Boston: C. C. OLAPF & Co.

Entered according to act of Congress in 1857 by O. DITSON, in the Clerk's office of the District court of Mass.

Washen, Made Stereotypes. For 42 Centre St., New York.







nights are lone - ly now, For you're gone from our lit - tle cot - tage home.

nights are lone - ly now, For you're gone from our lit - tle cot - tage home.

4

Since that time the world is dreary,  
 And I long from earth to rise,  
 And join the happy angels gone before ;  
 I never can be merry  
 For my heart is full of woe,  
 And I'm pining for my pretty Nettie Moore.

5

You are gone lovely Nettie  
 And my heart must surely break,  
 When the tears come no more into my eyes ;  
 But when weary life is past.  
 I shall meet you once again,  
 In Heaven—darling, up above the skies.



# NEW AND VALUABLE SHEET MUSIC.

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

## CHOICE

### PIANO-FORTE COMPOSITIONS,

OF MODERATE DIFFICULTY, BY EMINENT COMPOSERS, RECENTLY PUBLISHED.

|                                          |                   |
|------------------------------------------|-------------------|
| Polka Brillante. Op. 45.                 | Kuhs. 20          |
| Huguenots, Fantasia de Salon. Op. 59.    | Oesten. 50        |
| Twilight Dews. Variations.               | Grobs. 50         |
| Tis midnight hour. "                     | " 50              |
| Le Saison de Londres. Valse Brillante.   | Tedesco. 25       |
| Mazurka Elegante. Op. 100.               | Lefebure-Wely. 25 |
| Showers of Gold. Reverie.                | Krug. 30          |
| Kücken's Cradle Song.                    | Oesten. 40        |
| Reverie. Op. 19.                         | Goria. 30         |
| Dripping Well. Morceau Characteristique. | Gollnick. 30      |
| Polka Mazurka Brillante.                 | Abt. 40           |
| La Montagne. Mazurka de Salon.           | Ascher. 40        |
| Vaillance. Polka Militaire. Variations.  | Grobs. 50         |
| Le Soupir. (Sehnen und Fragen).          | Schad. 25         |
| La Pensee. Op. 21.                       | Blumenthal. 25    |
| Valse Elegante. Op. 37.                  | Loeschhorn. 30    |
| Au bord de lac. Op. 41.                  | Kuhs. 25          |
| Brightest Eyes. Transcription.           | Voss. 25          |
| Robert, Robert, toi que j'aime.          | Osborne. 25       |
| Fleur de Boheme. Polka Brillante.        | Talaxy. 35        |
| Traviata. Grand Valse Brillante.         | Weber. 50         |
| Angel of Night. Etude.                   | Burgmüller. 25    |
| Reverie du Nord. Mazurka.                | " 40              |
| La Tendresse.                            | Cramer. 30        |
| Valse Styrienne.                         | Wollenhaupt. 30   |
| A bord de l'Arago. Valse Brillante.      | " 50              |
| Berceuse.                                | Guttman. 40       |
| Nocturne.                                | Herzberg. 25      |
| Revell du Bengali.                       | Gerville. 25      |
| Figaro Galop.                            | Willmers. 25      |
| Dance Slave. Morceau de Salon.           | Ascher. 50        |
| Make me no gaudy chaplet. Variations.    | Grobs. 40         |
| Over the summer sea. Variations.         | " 40              |
| La femme du Marin. Pensee fugitive.      | Kalkbrenner. 25   |
| Rebecca. Grande Valse Brillante.         | Marcaillhou. 30   |
| Lilie. Polka Mazurka.                    | Goldbeck. 30      |
| La Promise. Grand Valse Brillante.       | Burgmüller. 50    |
| Wedding Bells. Etude de Salon.           | Lefebure-Wely. 25 |
| Marche de la Reine.                      | Ascher. 40        |
| Chant du Nord. Mazurka.                  | Delloux. 30       |
| Amie Laurie March.                       | Cavallini. 30     |
| Alexander Romanoff. (New Russian Waltz). | " 30              |
| Nocturne.                                | Egghard. 25       |
| Psyche Polka Mazurka.                    | Ascher. 35        |
| Wellenspiel. (Rippling Waves).           | Spindler. 50      |
| Von Weber's Last Waltz. Variations.      | Leduc. 50         |
| Le Revell des Anges.                     | Lefebure-Wely. 20 |
| Coming thro' the rye.                    | Osborne. 25       |
| Amie Laurie.                             | " 25              |
| Rigoletto. Fantasia.                     | Oesten. 40        |
| Les bords de Lohet. Valse Brillante.     | Leduc. 25         |
| Scherzo. (Bunte Reihe.)                  | Liszt. 25         |
| Mazurka. "                               | " 25              |
| Hungarian Air. "                         | " 25              |
| Last Mazurka.                            | Chopin. 25        |
| Mozart's Menuet.                         | Satter. 30        |
| Elara. Idylle.                           | Mayer. 25         |
| Gazelle Polka.                           | Wollenhaupt. 40   |

## MUSIC FOR BEGINNERS.

The following pieces are by sterling authors, and will be found particularly adapted to the wants of Scholars at an early stage of instruction. They have been selected among others as being of superior excellence.

|                                    |                |
|------------------------------------|----------------|
| Elites Fantaisies, 7 numbers, viz: | Leduc, each 20 |
| 1. L'Emeraude. Theme de Carafa.    |                |
| 2. L'Amethyste. Theme d'Obéron.    |                |
| 3. Le Rubis Waltz.                 |                |
| 4. L'Opale. (Rossini.)             |                |

5. La Topaze. (Meyerbeer.)
6. Le Diamant. (Donizetti.)
7. L'Oracle des Bois Mazurka.

Chaplet of Pearls, 12 numbers.

1. Martha.
2. Sicilian Vespers.
3. Gipsy's Warning.
4. Vaillance Polka.
5. Lombardi.
6. L'Elisir d'amore.

BAUMBACH, each 15

7. Freischütz.
8. William Tell.
9. Nabuccodonosor.
10. Charles VI.
11. Louisa Miller.
12. Amateur Waltz.

Children's Life, 8 numbers.

1. Once there was. The Clock.
2. Sunday Morning.
3. Cradle Song.
4. Dance on the meadow.

KULLAK, each 15

5. Skiff on the lake.
6. Little bird is dead.
7. The Mill on the brook.
8. Skating.

Keepsake Musicale, 9 morceaux faciles.

1. Rondo. Brunner, 25
2. Valse Sentimentale. Czerny, 30
3. Scherzo. Kullak, 25
4. Bagatelle. Carpentier, 15
5. Tarentelle. Loeschhorn, 25
6. Scherzo. Schumann, 25
7. Scherzo. Taubert, 30
8. Petit Morceau. Voss, 25
9. Impromptu. Willmers, 30

Golden Pearls, easy melodies, 8 numbers.

- Oesten, each, 20
- Annie Laurie; variations. Glover, 30
- Barcarolle. Oesten, 10
- Amateur Waltz. Baumbach, 25
- Miss Nannie Fowler's Polka. Shaw, 25
- Country Chorus. Rondo. Le Dueque, 25
- Merry Cotton Field. " 25
- Red, White and Blue. Rimbault, 15
- Fair Star Waltz. (D'Albert.) " 15
- Miniature Fantasy. Schwing, 30
- Five Variations on Over the Summer Sea. " 30
- Ever be happy. Rondo. Le Dueque, 25
- Always cheerful. Galop. P. Bayer, 25
- Juvenile Sonatina. Schwing, 35

## NEW GEMS OF GERMAN SONG.

|                                                                        |              |
|------------------------------------------------------------------------|--------------|
| Young Recruit.                                                         | Kücken. 25   |
| Winds that wave. Weit.                                                 | Lindblad. 25 |
| Blythe Birds are singing. Nah.                                         | " 25         |
| Friendly is thine. Schaut so freundlich. Kücken.                       | " 25         |
| Fly, bird of hope. Flieg Voeglein. Kücken.                             | " 25         |
| Bright star that crowns. Du kleines blitzendes Sternchen. Kücken.      | " 20         |
| Slumber Song. Schlummerlied. " 20                                      |              |
| My heart's in the Highlands. Krebs. 25                                 |              |
| Herdsmen's mountain home. Auf der Alma. Abt. 25                        |              |
| When I am near thee, Marie. Leuchtendes Auge. Abt. 25                  |              |
| We never meet again. Die freien Saenger. Weber. 20                     |              |
| The free minstrels. Die freien Saenger. " 20                           |              |
| The wild rosebud. Sah ein Knab ein Roeslein. Schubert. 20              |              |
| To the beloved. An die Geliebte. Pierson. 20                           |              |
| Winged messengers. Liebesbotschaft. Fesca. 25                          |              |
| When the quiet moon. Wenn so sanft. Schoendorf. 25                     |              |
| Thy name I softly murmur. Immortelle. Kücken. 25                       |              |
| The Herd Bells. Die Heerdenglocken. Gumbert. 25                        |              |
| The two Rivers. Die beiden Fluesse. Keiser. 25                         |              |
| The Hindoo maiden. Hindu maedchen. Huth. 25                            |              |
| To Chloe in sickness. An Chloe. Bennett. 25                            |              |
| Peace of mind. Seelenfriede. Sponholtz. 25                             |              |
| Loving I think of thee. An Adelheid. Krebs. 25                         |              |
| Thou art gone far away. Scheiden und Leiden. Truhn. 30                 |              |
| O were I but a moonlight's ray. Herzenswünsche. Kücken. 25             |              |
| When Aurora paints the Sea. Wenn Aurora. Proca. 25                     |              |
| O pray you, warblers in the air. O bitt' euch, Hebe. Voeglein. Abt. 25 |              |
| Little Hans. Curschmann. 25                                            |              |

## POPULAR MELODIES;

ARRANGED WITH VARIATIONS, BY

CHARLES GROBE.

|                                    |          |
|------------------------------------|----------|
| Lilly Dale,.....                   | Price 50 |
| Do they miss me at home?.....      | " 50     |
| Brightest Eyes,.....               | " 25     |
| Spanish Retreat,.....              | " 25     |
| Serious Family Polka,.....         | " 50     |
| Syracuse Polka,.....               | " 50     |
| O, whisper what thou feelest,..... | " 25     |
| Home Again,.....                   | " 50     |
| Lone Starry Hours,.....            | " 50     |
| Make me no gaudy chaplet,.....     | " 40     |
| Of in the stilly night,.....       | " 50     |
| Auld Lang Syne,.....               | " 50     |
| Darling Nelly Gray,.....           | " 50     |
| Dearest Spot of earth,.....        | " 50     |
| Vaillance, Polka Militaire,.....   | " 50     |

## POPULAR VOCAL MUSIC.

|                                          |                     |
|------------------------------------------|---------------------|
| Mountains of life. Quartette.            | J. S. Clark. 25     |
| My little Sue. Song & Chorus.            | L. H. Parish. 25    |
| Kitty alone and I. do.                   | H. S. Thompson. 30  |
| Marion Lee. do.                          | " 30                |
| Anna Lisle. do.                          | " 30                |
| Fly away o'er the deep. Quartette.       | " 30                |
| Stand up for Jesus.                      | L. O. Emerson. 25   |
| Starlight Nell.                          | C. W. Glover. 25    |
| Gentle Hattie. Song & Chorus.            | St. John. 25        |
| Fly bird of Hope. German Song.           | Kücken. 25          |
| In dreams I see my mother.               | Wurzel. 25          |
| I've got a little Bible.                 | S. B. Ball. 25      |
| Willie and I. Sabbath School Song.       | " 30                |
| What is home without a sister.           | Haynes. 25          |
| What is home without a brother.          | " 25                |
| Mothers of New England.                  | " 25                |
| My native land my home.                  | " 25                |
| Maid of Sylvan nook.                     | " 25                |
| Little Cora's grave.                     | L. O. Emerson. 25   |
| Sweet Mary Gray.                         | " 25                |
| Out in the cold.                         | " 25                |
| Sunday, pearl of days. Sacred.           | West. 25            |
| Young recruit.                           | Kücken. 25          |
| Soft skies of sunny Italy.               | J. W. Cherry. 25    |
| Our Carrie.                              | Jutt Harp. 25       |
| I'm dreaming of my home.                 | J. G. Clark. 25     |
| Minnie Clyde.                            | L. V. C. Crosby. 25 |
| Minnie Moor.                             | J. L. Hatton. 25    |
| My happy fireside. Song & Cho.           | H. Avery. 25        |
| Gentle words and loving smiles.          | E. O. Eaton. 25     |
| Three little kittens lost their mittens. | " 40                |
| Star of the morning. Song & Ch.          | H. Tucker. 25       |
| Land of Song.                            | Concone. 25         |
| Summer roses.                            | S. Glover. 20       |
| Somebody cares for me.                   | Alice Foster. 25    |
| I'm but a simple peasant maid.           | Balfe. 20           |
| Convent Cell.                            | " 20                |
| Grave of our mother.                     | Upton. 25           |
| Twos on a bright spring.                 | M'Naughton. 25      |
| My pet Canary.                           | H. Avery. 35        |
| Floating on the wind.                    | Glover. 20          |
| Sweet Spring.                            | Wrighton. 25        |
| You need na' come courting.              | " 25                |
| Spirit voice of Belle Brandon.           | Beardslee. 25       |
| Come into the garden, Maud.              | Balfe. 35           |
| Under a hedge.                           | T. German Reed. 25  |
| Jessie's Dream.                          | Blockley. 40        |

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To Miss Sarah C. Sedwick.

**WHEN SHALL WE MEET AGAIN,**

Composed & Arranged for the

**PIANO FORTE**

BY

**JAS. E. MAGRUDER.**

*Billingsboro.*



*Philadelphia* **BECK & LAWTON 632 Chestnut St**

*Boston* **OLIVER DITSON & CO**

*N. York* **S. T. GORDON.**

*Cincinnati* **TRUAX & BALDWIN**







## WHEN SHALL WE MEET AGAIN .

Jas: E. MAGRUDER.

*Moderato.*

VOICE .

PIANO

*Con espressione.*

The stars are pa - ling in the sky, The night is on the wane, With

PIANO



love how swift the moments fly, When shall we meet a - gain; Look

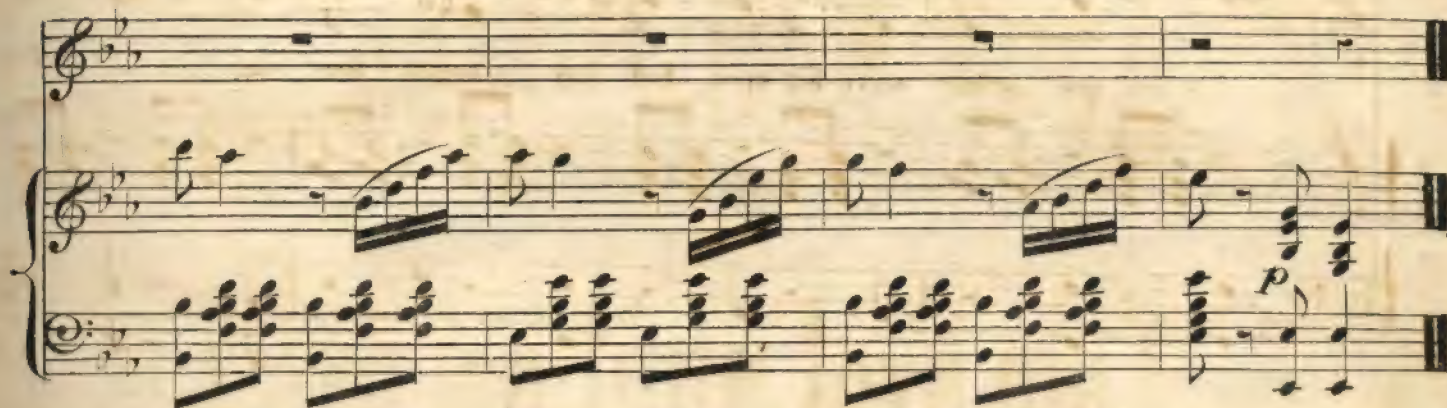
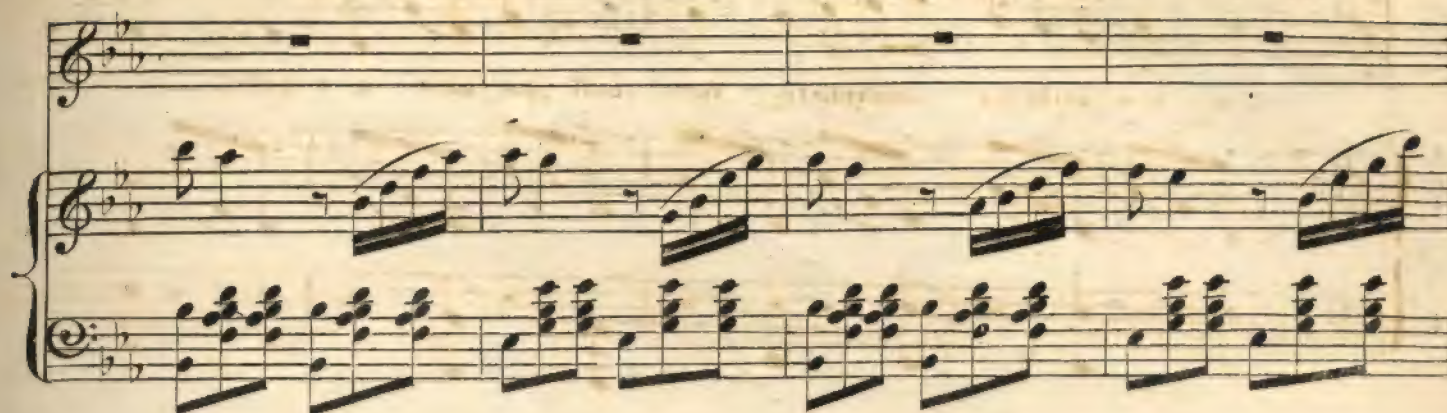
e - ven now bright morn-ing opes, And day begins her reign That

bids me part from those I love, When shall we meet a - gain. That

bids me part from those I love, When shall we meet a - gain.

Ad lib Calando.





2.

O canst thou not before we part  
 Sing o'er that favorite strain  
 That finds an echoe in my heart,  
 When shall we meet again;  
 Fortune and fame in other lands  
 I'll seek far o'er the main;  
 Yet oft I'll think of thee, and say  
 When shall we meet again.

3.

And should success my labours crown,  
 My toil be not in vain.  
 Soon I'll return to love and home,  
 Soon shall we meet again;  
 But should misfortune be my lot  
 Sickness, distress and pain.  
 E'en death, thou shalt not be forgot,  
 In heav'n we'll meet again.



ROBERT NEW KIDNEY

Love me little, love me long

NEW YORK



**BONNIE NEW MOON**

AND

**Love me little, love me long.**

TWO BALLADS BY

**GEO. LINLEY.**

BONNIE NEW MOON.

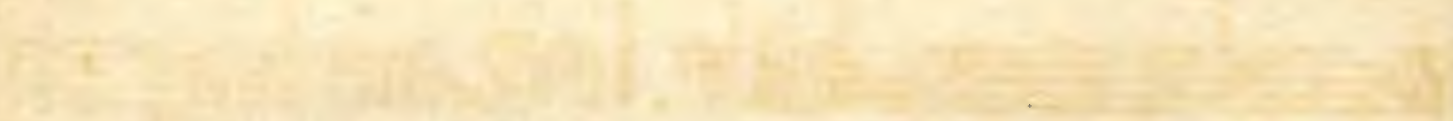


LOVE ME LITTLE &c.

*Published by W. C. PETERS & SONS, Cincinnati.*



TOAL ME VILLIE LOVE ME LONG

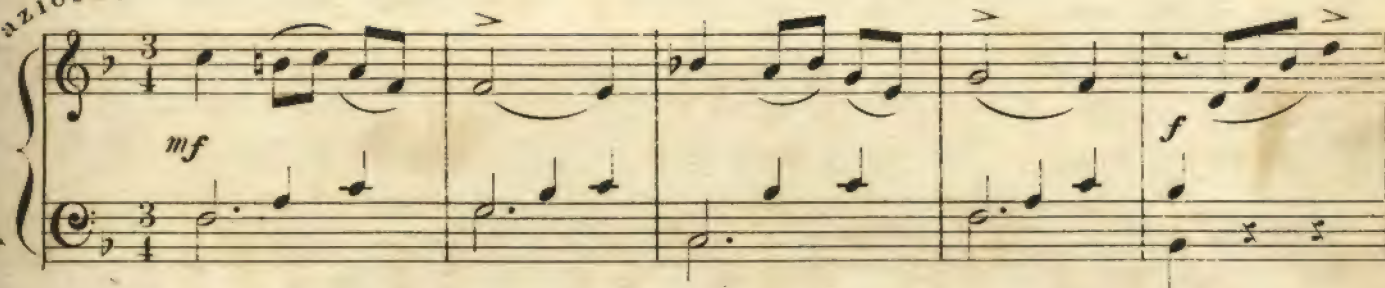




# LOVE ME LITTLE, LOVE ME LONG.

GEORGE LINLEY.

*Allegretto Grazioso.*



2. Yes! 'tis love can

Say not life is

soothe and cheer us, Down the thorny vale of life;

dark and dreary, While around us flow'rets bloom;



Bet - ter far a peace - ful cot - tage, Than a palace

All is bright where Love a - bid - eth, His fond smile can

rall:

full of strife; I am hap - py, while fate leaves me One kind

all il - lume; Is there not a spell in beau - ty, Bow we

heart to warm - ly prize, While the light of pure af - fee - tion

not be - fore her shrine? Is the cold - est heart not wa - ken'd

Beams with - in those gen - tle eyes . . . . .

By the pow'r of song di - vine? . . . . .

rall: cres:



Then, no more, &c.

*a tempo.*

Then, no more be sad and wea - ry, When a - mid the world's cold

throng, If thou hear'st one soft voice whis - per, "Love me lit - tle

*rall:*

love me long;" "Love me lit - tle, love me long."

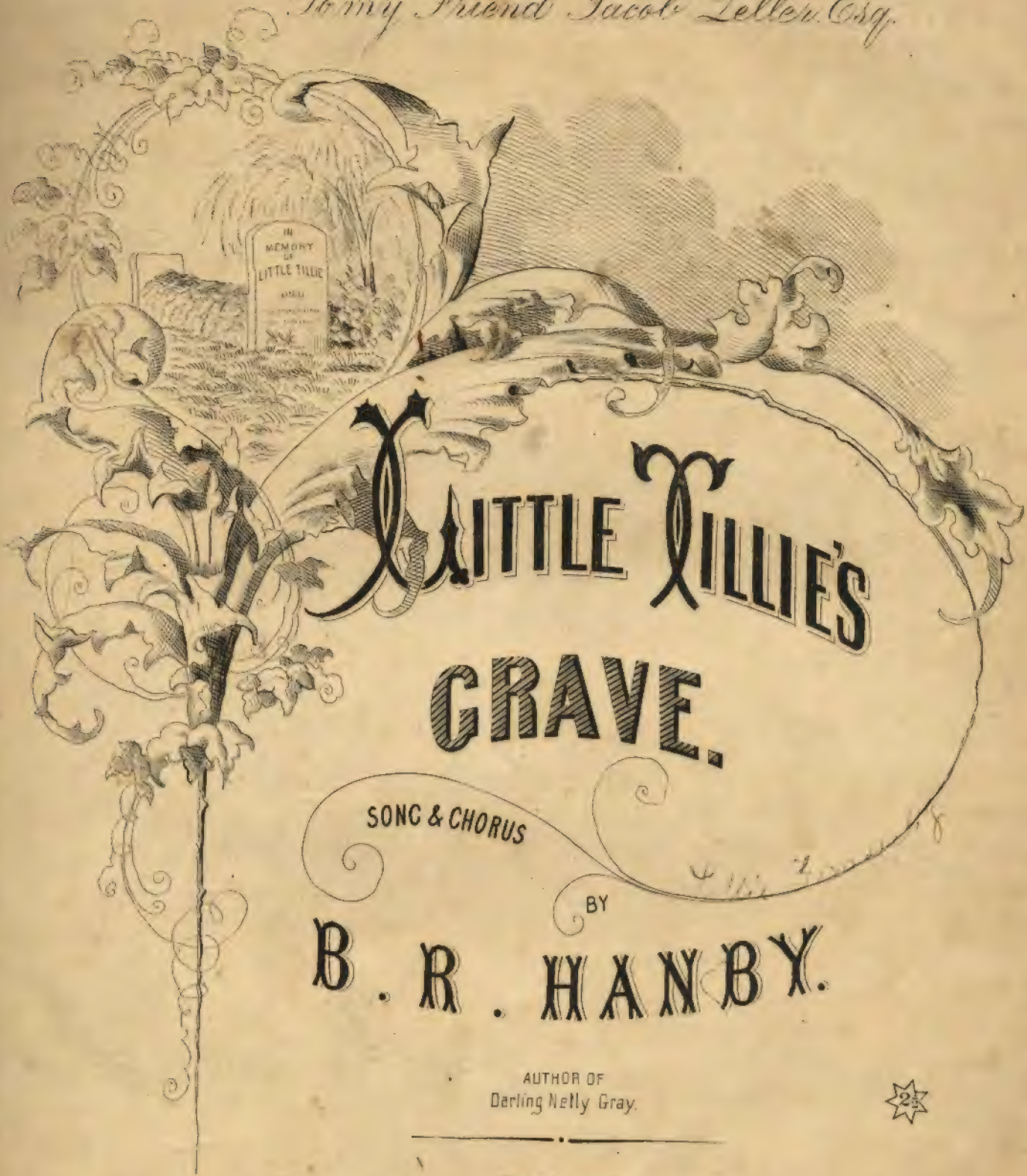
*ritard:*







*To my Friend Jacob Teller Esq.*



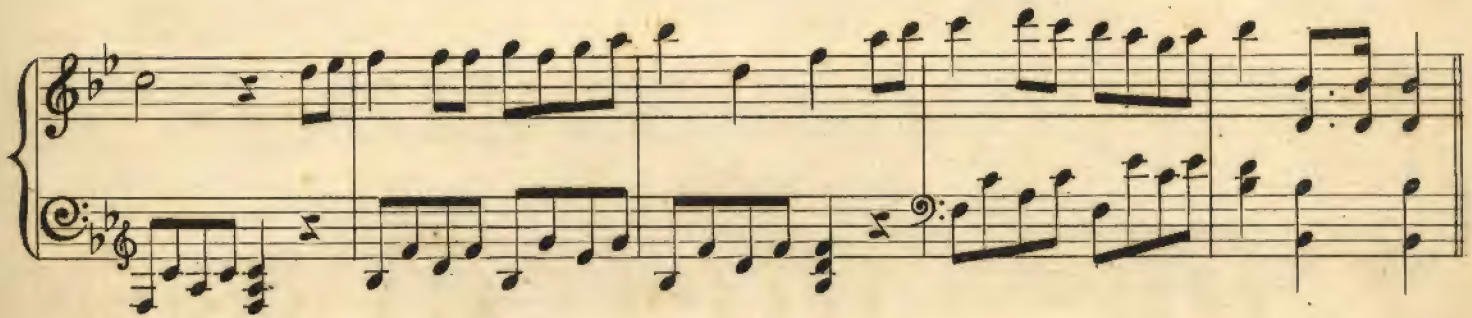
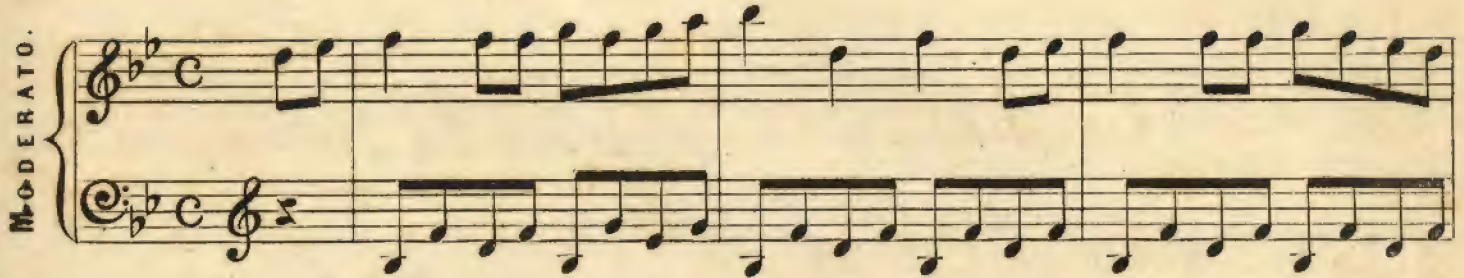
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Published by John Church Jr. 66 West Fourth St.  
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## LITTLE TILLIE'S GRAVE.



2. When they tore my Jennie from her sweet sweet child, And her heart was withering with mine.



1. 'Tis mid--night gliding on her deep dark wings, And the wind o'er my gen-tle Tillie sighs



In my arms I bore thee to this is - - land wild, Lest the fate of thy moth-er should be thine



And my poor heart trembles like the ban - - jo strings That I'm tumming near the hillock where she lies.



Chorus V.S.



## CHORUS.

**TENOR.**

Weep, zephyrs weep in the mid - - night deep. Where the cypress and the vine sad-ly wave; I have

**ALTO.**

**SOPRANO.**

Weep, zephyrs weep in the mid - - night deep. Where the cypress and the vine sad-ly wave; I have

**BASS.**

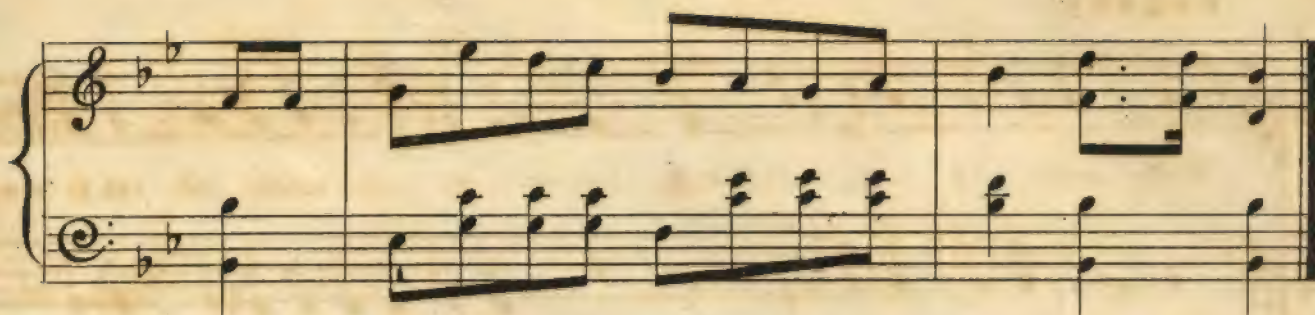
**PIANO.**

*cres*

ta - ken down my ban-jo for I could not sleep. And I'm sing-ing by my lit-tle Tillie's grave.

ta - ken down my ban-jo for I could not sleep. And I'm sing-ing by my lit-tle Tillie's grave.





## THIRD VERSE.

How sweet have the seasons glided by since then,  
 How happy each moment of the year,  
 Save a sigh that the lov'd one might come back again  
 We have known not a sorrow nor a tear.

CHORUS.

## FOURTH VERSE.

But the swamp fever lighted on thy dark brown cheek,  
 And I knew death was knocking at the door;  
 How my full soul trembled with its bursting grief  
 When I saw that my Tillie was no more.

CHORUS.

## FIFTH VERSE.

Now the wild cat is wailing and the night hawk screams,  
 And the copperhead is hissing in the shade;  
 They shall come not hither to disturb thy dreams  
 For I'll watch where thy sleeping dust is laid.

## CHORUS, TO THE LAST VERSE.

Sleep Tillie, sleep! in the midnight deep,  
 Where the cypress and the vine sadly wave,  
 Let my fingers keep tumming and my fond heart weep  
 Till I die by my little Tillie's grave.

AIR.

And he died by lit - - - tie's grave.

ALTO.

TENOR.

BASS.

And he died by lit - - - tie's grave.







To T. B. PRENDERGAST, ESQR.

# BONNY EL

(THE BELLE OF MOHAWK)

SONG AND CHORUS

Written by

GEORGE W. F.

Composed by

J. R. THOM

NEW YORK :

Published by WM. HALL & SON, 543 Broadway

Boston : HENRY TOLMAN.

Louisville : D. P. FAULDS & Co.

P. P. WERLEIN & Co., N. Y.

Entered according to act of Congress in 1858 by Wm. Hall & Son, in the Clerk's office of U. S. District court for the Southern district of New York.



# BONNY ELOISE

## THE BELLE OF MOHAWK VALE.

Words by C. W. ELLIOTT.

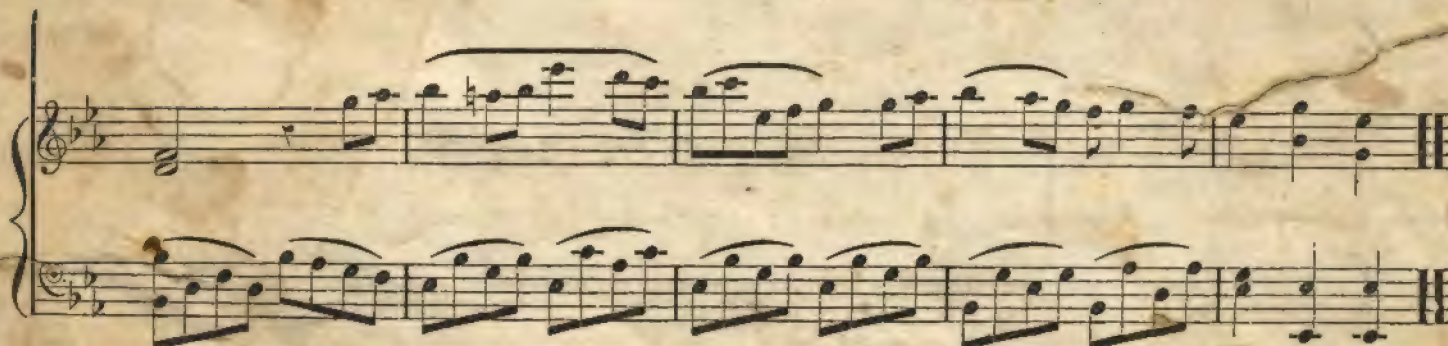
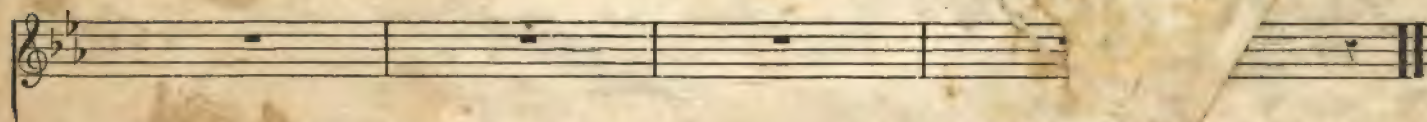
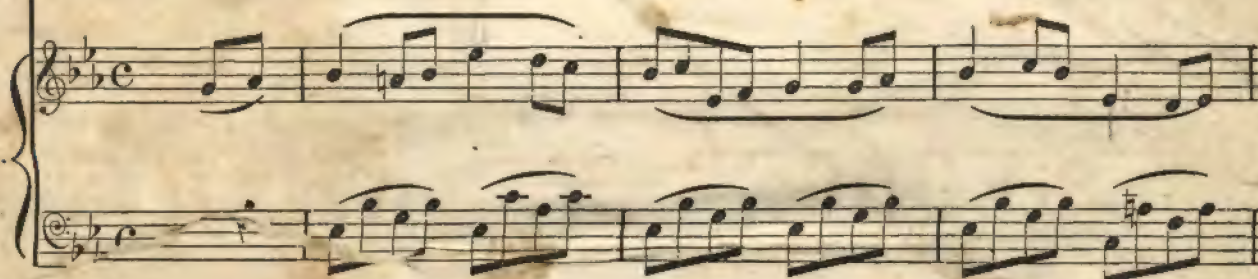
Music by J. R. THOMAS.

VOICE.

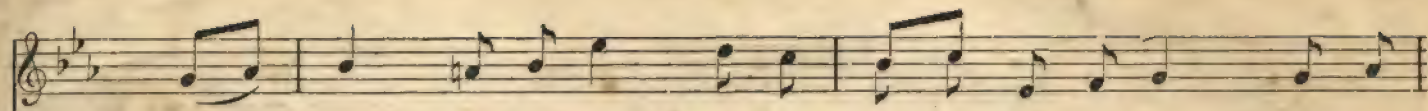


*Moderately fast.*

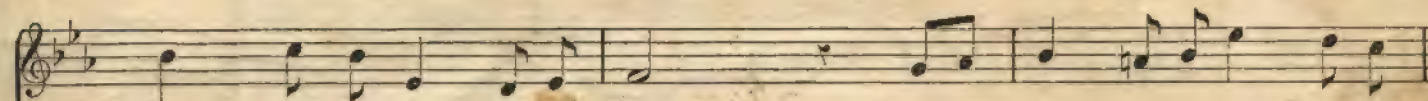
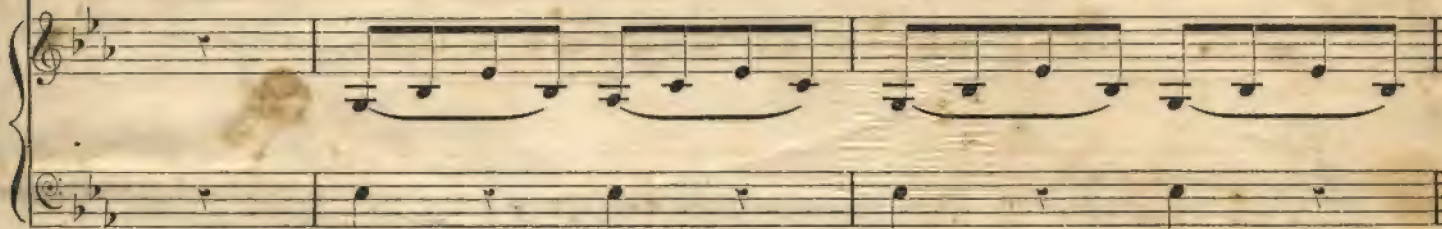
PIANO FORTE.



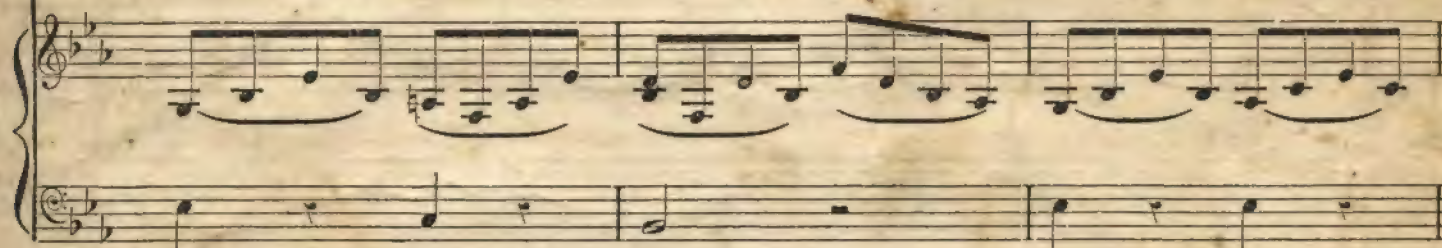




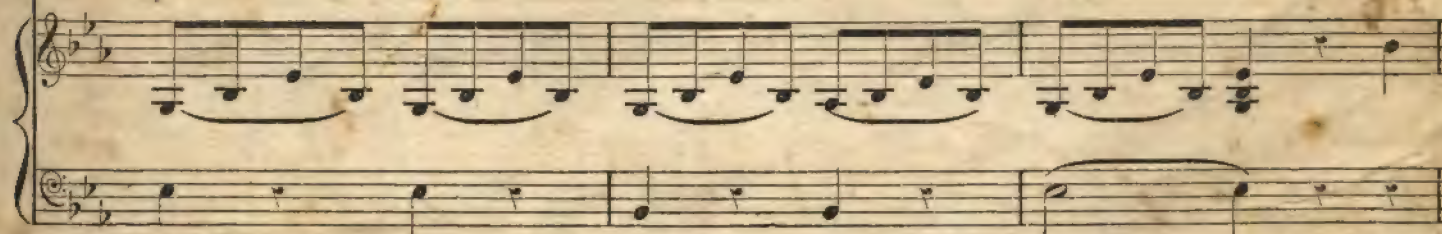
I. O, sweet is the Vale where the Mo-hawk gent-ly glides On its  
 II. O, sweet are the scenes of my boy hood's sun - ny years, That be -  
 III. O, sweet are the mo - ments when dream - ing I roam, Thro' my



clear wind-ing way to the sea, And dear - er than all sto - ried  
 span - gle the gay val-ley o'er, And dear are the friends seen thro'  
 loved haunts now mos - sy and grey, And dear - er than all is my



streams on earth be - sides, Is this bright roll-ing riv - er to me;  
 mem - o - ries fond tears That have lived in the blest days of yore; But  
 childhood's hallow'd home, That is crumb - ling now slowly a - way;





sweet - er, dear - er, yes, dear - er far than those Who

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "sweet - er, dear - er, yes, dear - er far than those Who". The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of two flats. The right hand plays a series of eighth notes, while the left hand plays a simpler accompaniment.

charms where others all fail, Is blue eyed, bon - ny,

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "charms where others all fail, Is blue eyed, bon - ny,". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

bon - ny E - lo - ise, The Belle of the Mo - hawk Vale.

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "bon - ny E - lo - ise, The Belle of the Mo - hawk Vale." The system ends with a double bar line. The piano accompaniment features some chords in the right hand towards the end of the system.



who are fond of Part-singing the following Chorus is added;  
Song however is complete without it.

AIR.

But sweeter, dear - er, yes dearer far than these Who charm where others all

ALTO.

TENOR.

But sweeter, dear - er, yes dearer far than these Who charm where others all

BASS.

PIANO.

fail Is blue eyed, bonny, bonny E - lo - ise, The Belle of the Mo-hawk Vale.

fail Is blue eyed, bonny, bonny E - lo - ise, The Belle of the Mo-hawk Vale.



WALDEN

1840

STEPHEN



FOSTER'S MELODIES

Nº 30

THE

# VILLAGE MAIDEN

Poetry & Music

BY

## STEPHEN C. FOSTER.

*Author of*

COME WHERE MY LOVE LIES DREAMING, QUARTETTE, SOME FOLKS, ETC.

New York

PUBLISHED BY FIRTH, POND & CO. Nº 547 BROADWAY.



Rochester, JOS. P. SHAW.  
Pittsburgh, H. KLEBER & BRO.

Buffalo, J. SAGE & SONS.

W. F. COLBURN Cincinnati.  
W. W. WAKELAM, S. Louis.

*Entered according to Act of Congress in 1855 by Firth, Pond & Co. in the Clerk's Office of the District Court of the South District of New York.*



# THE VILLAGER: MAIDEN.

THE VILLAGER: MAIDEN.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line is written in a single staff, and the piano accompaniment is written in two staves. The music is in a key of G major and 4/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The music is in a key of G major and 4/4 time. The vocal line is written in a single staff, and the piano accompaniment is written in two staves. The music is in a key of G major and 4/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#).


Musical score for the second system, featuring a vocal line and a piano accompaniment. The vocal line is written in a single staff, and the piano accompaniment is written in two staves. The music is in a key of G major and 4/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The music is in a key of G major and 4/4 time. The vocal line is written in a single staff, and the piano accompaniment is written in two staves. The music is in a key of G major and 4/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#).

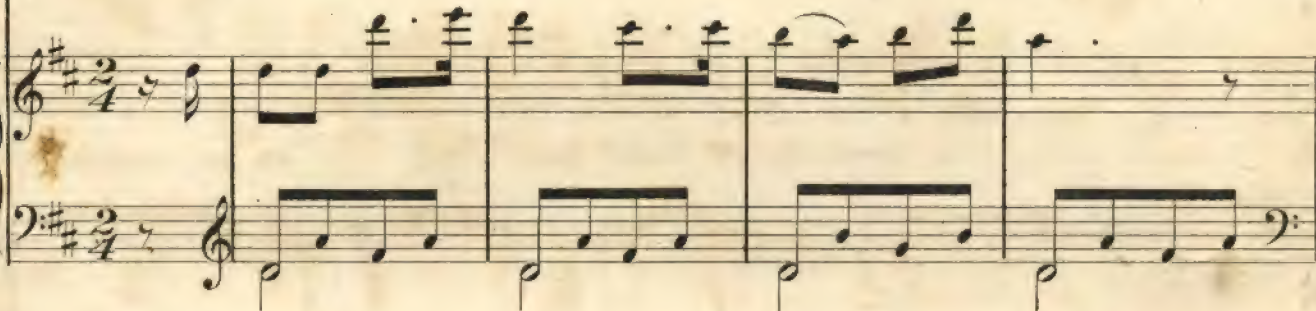



# THE VILLAGE MAIDEN.


POETRY AND MUSIC BY STEPHEN C. FOSTER.


*Moderato.*

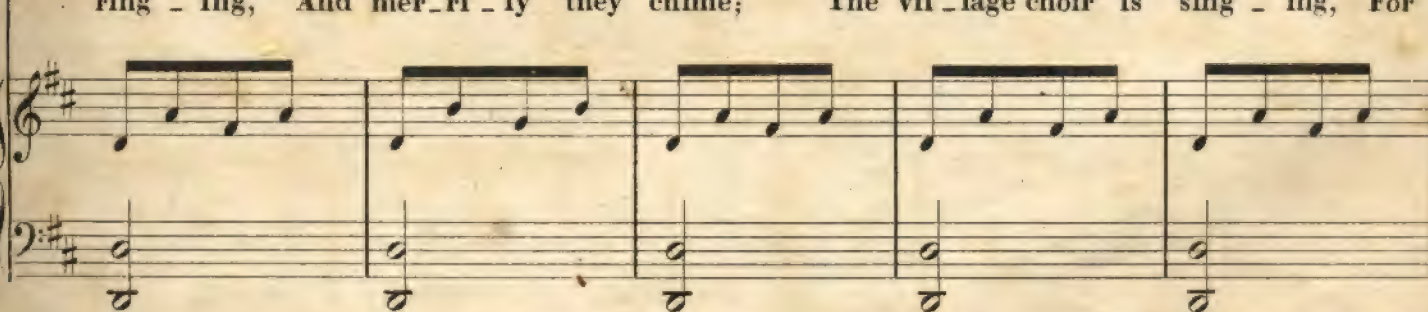
VOICE. 

PIANO. 



The vil - lage bells are 

ring - ing, And mer - ri - ly they chime; The vil - lage choir is sing - ing, For 





'tis a hap - py time;      The chapel walls are la - den With garlands rich and

gay,      To greet the vil - lage maid - en Up - on her wedding day.

2<sup>d</sup> VERSE. But summer joys have fa - - ded And  
3<sup>d</sup> VERSE. The vil - lage bells are ring - - ing, But



summer hopes have flown; Her brow with grief is sha - ded, Her hap - py smiles are  
hark, how sad and slow; The vil - lage choir is sing - - ing A requiem soft and

gone; Yet why her heart is la - den, Not one, a - las! can say, Who  
low; And all with sor - row la - - den Their tear - ful tri - bute pay Who

saw the vil - lage maid - en Up - on her wedding day.  
saw the vil - lage maid - en Up - on her wed - ding day.







# DIXIE FOR THE UNION!



WORDS BY  
**FRANCES J. CROSBY.**

---

MELODY BY  
**DAN. D. EMMETT.**

QUARTET ARRANGED BY  
**S. LASAR.**

---



New-York :  
PUBLISHED BY FIRTH, POND & CO., 547 BROADWAY.







# DIXIE FOR THE UNION.

WORDS BY FRANCES J. CROSBY.

MELODY BY DAN D. EMMETT. THE QUARTETTE ARRANGED BY S. LASAR.

ALLEGRO.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRO.' The first system begins with a vocal line that has a whole rest for the first measure, followed by a melody. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord. Dynamics include 'f' (forte) and 'p' (piano).

On! ye pat - riots to the bat - tle, Hear Fort Moul-trie's

can - non rat - tle; Then a - way, then a - way, then a - way to the fight!

Go meet those South-ern Trai-tors, With i - - - ron will. And should your cour - age

Entered according to act of Congress A. D. 1860, by FIRTH POND & Co. in the Clerk's office of the District Court of the United States, for the Southern District of New York





fal - ter, boys, Re - mem - ber Bun-ker Hill. Hur - rah! Hur - rah! Hur - rah! The



Stars and Stripes for - ev - er! Hur - rah! Hur - rah! Our Un - ion shall not sev - er!



*f* Fine.

2 As our fathers crushed oppression,  
Deal with those who breathe Secession;  
Then away, then away, then away to the fight!  
Though Beauregard and Wigfall  
Their swords may whet,  
Just tell them Major Anderson  
Has not surrendered yet. Hurrah! hurrah! etc.

3 Is Virginia, too, seceding?  
Washington's remains unheeding?  
Then away! then away! then away to the fight!  
Unfold our country's banner  
In triumph there,  
And let the rebels desecrate  
That banner if they dare. Hurrah! etc.

4 Volunteers, be up and doing,  
Still the good old path pursuing;  
Then away, then away, then away to the fight!  
Your sires, who fought before you;  
Have led the way.  
Then follow in their footsteps,  
And be as brave as they. Hurrah! etc.

5 On! ye patriots to the battle,  
Hear Fort Moultrie's cannon rattle;  
Then away, then away, then away to the fight!  
The star that lights our Union  
Shall never set!  
Though fierce may be the conflict,  
We'll gain the victory yet. Hurrah! etc.



# QUARTETTE OR CHORUS.

On ye pat - riots to the bat - tle, Hear Fort Moul-trie's can-non rat-tle; Then a - way, then a

way, then a - way, to the fight! Go, meet those South-ern Trai-tors, With

i - ron will. And should your cour - age fal - ter, boys, Re - mem - ber Bun - ker

Hill. Hur - rah! Hur - rah! Hur - rah! The Stars and Stripes for - ev - er! Hur -

rah! Hur - rah! Our Un ion shall not sev - er!







**"TRUST TO LUCK"**  
**SONG**

*Written by*  
**Geo. Jamison Esq.<sup>r</sup>**

SUNG WITH ENTHUSIASTIC APPLAUSE

*by*  
**MR. COLLINS**  
*THE MUSIC*

*Composed expressly for him*

*BY*  
**W. P. CUNNINGTON.**

*Philadelphia J. C. SMITH 215 Chesnut St*

*25 Cts. net*

*Entered according to act of Congress in the Year 1847 by*

*the District Court of the Eastern District of Pennsylvania*





# "TRUST TO LUCK"

AS SUNG BY MR. COLLINS.

COMPOSED BY W. P. CUNNINGTON

*Allegro moderato.*

VOICE.

PIANO FORTE.

The musical score is written on aged, stained paper. It features a voice part and a piano accompaniment. The piano part is marked 'PIANO FORTE' and consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of one sharp (F#). The voice part is on a single staff with a treble clef, also in 3/4 time and one sharp. The lyrics are written below the voice staff. The score is divided into three systems. The first system shows the beginning of the piece. The second system includes the lyrics 'Trust to'. The third system includes the lyrics 'Luck trust to luck and stare fate in the face Sure your'. The piano accompaniment provides a rhythmic and harmonic foundation for the voice.

Trust to

Luck trust to luck and stare fate in the face Sure your



heart must be ai - zy if its in the right place Let the

cres.

world wag a wry Let your friends turn to foes When your

cres.  
ten.

pock - ets run dry And thread-bare your clothes.

fz

Should



woman de - ceive you when you've trus-ted her heart Ne'er sigh 'twont re -

- live you but adds to the smart Trust to luck trust to

luck and stare fate in the face Sure your heart must be

ai - zy if its in the right place Trust to luck trust to luck and stare



fate in the face Sure your heart must be ai-zy if its in the right

place.

# 2<sup>d</sup> VERSE .

Trust to luck trust to luck and stare fate in the face  
 Sure your heart must be azy if its in the right place  
 Let the wealthy look grand and the proud pass you by  
 With a back of the fist and disdain in their eye  
 Snap your fingers and smile let them pass on their way  
 And remember the while every dog has his day







REVISED EDITION

*Respectfully Dedicated to the*  
**UNION MEN OF THE UNITED STATES.**

# THE UNION

## FOREVER



PATRIOTIC  
**Chorus**  
SONG &

Written & Composed

BY

# WILL S. HAYS.

JOHN CHURCH Esq  
Cincinnati, O.

O. DITSON & Co.  
Boston

Published by **TRIPP & CRAGG** Louisville, Ky.

*W. H. Gorman & Bro. Lith. Louisville Ky.*







THE  
UNION FOREVER, FOR ME!

Written & Composed by

Will. S. Hays.

VOICE.

PIANO FORTE.

6/8

6/8

A \_ mer \_ i \_ ca! Gem of the wide, wide world, Proud Nation, O! still do . I

love thee,      The Stars, and the Stripes, to the breeze is unfurl'd, While the



Ea\_gle Soars proudly a \_bove thee, Ken \_tue \_ ky! thou beau \_ti \_ ful

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Ea\_gle Soars proudly a \_bove thee, Ken \_tue \_ ky! thou beau \_ti \_ ful".

land of my birth, To love thee, has been my en \_ deaver; May thy

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "land of my birth, To love thee, has been my en \_ deaver; May thy".

Star ever shine on this beautiful earth, And cling to the Union for \_ ever.

tempo

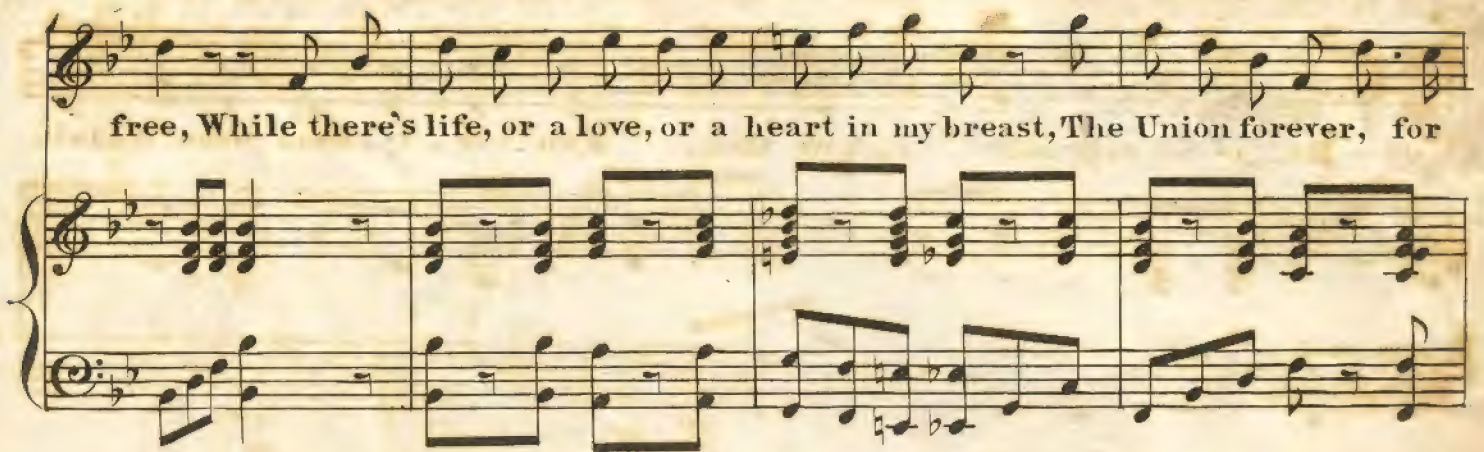
The third system of the musical score. It includes a tempo marking "tempo" above the vocal staff. The lyrics are: "Star ever shine on this beautiful earth, And cling to the Union for \_ ever.".

## CHORUS.

"No North, no South, no East, no West," But a Glo \_ ri \_ ous land of the

The chorus section of the musical score. It features a vocal melody and piano accompaniment. The lyrics are: "No North, no South, no East, no West," But a Glo \_ ri \_ ous land of the".





## 2

Thy Son's are as brave as thy Daughters are fair,  
 And as true as the Heaven's above them;  
 May they Cling to the Union wherever they are,  
 While such "beautiful Girls" live and love them.  
 Could the dead arise from their graves to day,  
 Would the Union thus threaten to Sever?  
 No! Webster, and "By the Eternal" and Clay.  
 Would thunder, the Union forever. Chorus.

## 3

This Glorious Union!— dear land of the free!  
 Oh! who can refuse a communion?  
 There's a Name that will live on the land and sea  
 'Tis KENTUCKY!—the Pride of the Union.  
 "United we Stand, and divided we fall."  
 Forsake not your Motto, No! Never!  
 For We'll be the last, tho' disunion Slay all,  
 We will Cling to the Union forever. Chorus.

J. Slinglandt. Engv!



*Callie & Company*

*1893*

*W. W. Wood*



# Gone Rock by the Sea.

*Response to*

(THE ROCK BESIDE THE SEA.)

*Words by*

MISS ADA KERNAN.

MUSIC BY

Geo. W. Scott.

PIANO.



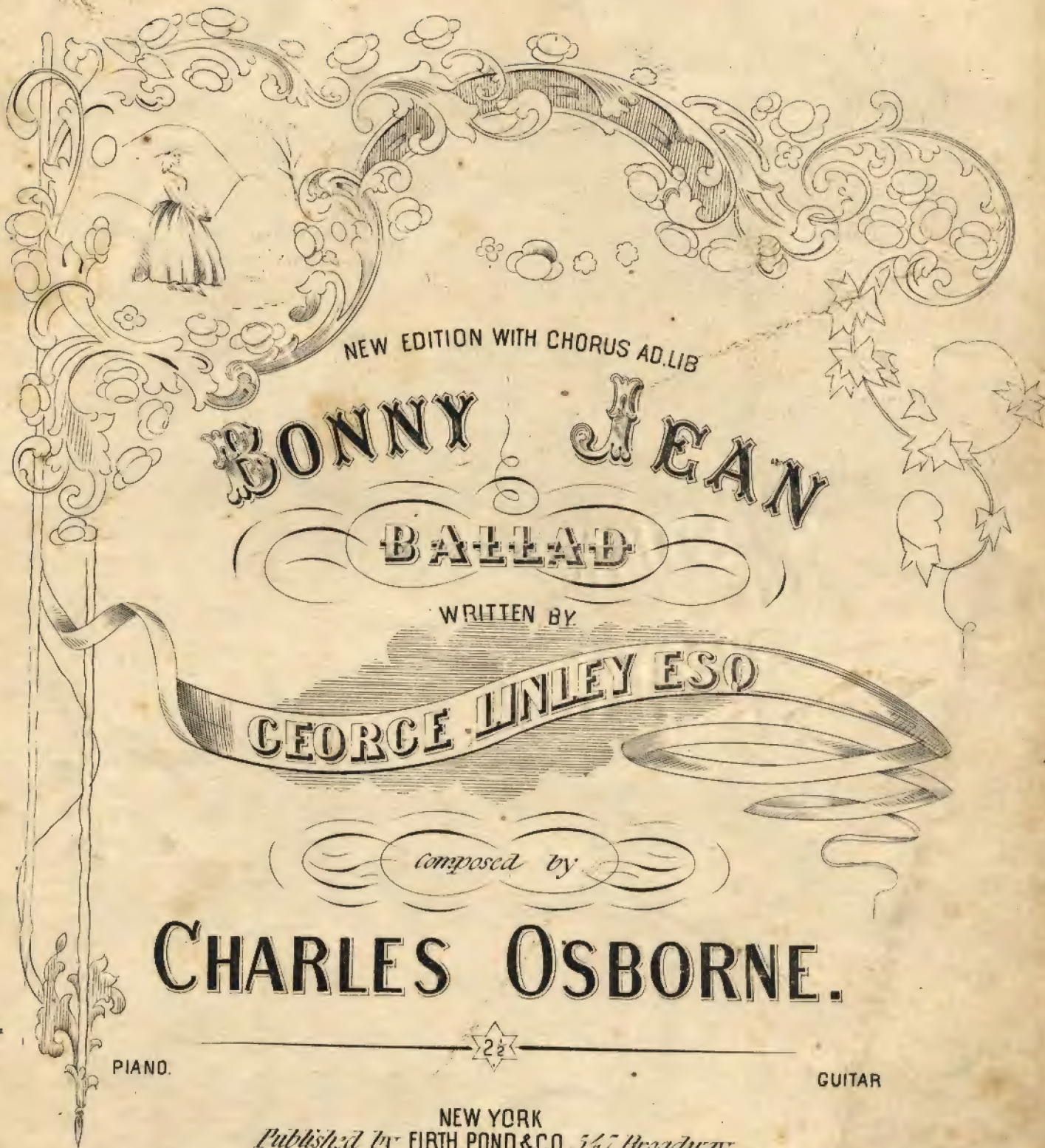
GUITAR.

*Published by* W. C. PETERS & SONS. *Cincinnati.*









NEW EDITION WITH CHORUS AD.LIB

# BONNY JEAN

BALLAD

WRITTEN BY

GEORGE LINLEY ESO

composed by

## CHARLES OSBORNE.

PIANO.

22

GUITAR

NEW YORK  
*Published by* FIRTH, POND & CO 547 Broadway

*Rochester.*  
J.P. SHAW.

*San Francisco.*  
M. GRAY & CO.

*St. Louis.*  
H. PILCHER & SON.

*Cincinnati.*  
C.Y. FONDA

Entered according to Act of Congress 22 1868 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.







# BONNY JEAN.



WRITTEN by GEORGE LINLEY.

COMPOSED by CHARLES OSBORNE.

*MODERATO.*

4455

Entered accordin to Act of Congress AD.1858 by Firth, Pond & C<sup>o</sup> in the Clerk's Office of the D<sup>t</sup> Court of the South D<sup>t</sup> of N.Y.



"Bon-ny Jean" your smiles are al-ways with me, When ab-sent love— from

1. O! the sum - mer morn is brightly glow-ing, The wild birds wake— their  
2. Yet, 'tis not the ro - sy tint of sum-mer, Nor the songbirds' joy - - ous

thee Wa-king joy and sunshine round my path-way, Where -  
song; And the stream - - let, as it soft-ly mur-murs, So  
lay Nor the stream - - let's soft and murm-ring mu - sic, That

# CHORUS.

- ev - - er I may be — — — — — May they ev - - er  
gen - - tly glides a - - long — — — — — Where the sweet hedge -  
makes my heart feel gay — — — — — 'Tis her smile that

AIR.  
ALTO.  
TENOR.  
BASS.



beam up - - on me, In this mor - tal scene; While I <sup>5</sup>

rose is blow - ing, In the wood - lands green; There I  
beams up - - on me, 'Mid each flow' - ry scene; While I

rose is blow - ing, In the wood - lands green; There I  
beams up - - on me, 'Mid each flow' - ry scene; While I

fond - ly wan - der, With my heart's true Queen, My bon - ny, bon - ny Jean!

love to wan - der, With my heart's true Queen, My bonny, bonny Jean!  
fond - ly wan - der, With my heart's true Queen, My bonny, bonny Jean!

love to wan - der, With my heart's true Queen, My bonny, bonny Jean!  
fond - ly wan - der, With my heart's true Queen, My bonny, bonny Jean!







RESPECTFULLY DEDICATED TO

*Major General McClellan*

**General McClellan's**

**GRAND MARCH**

COMPOSED BY

**E. MACK.**

5 Colored Lithograph

Crap

Plain

2½

*Philadelphia* LEE & WALKER 722 Chesnut St



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# GENERAL McCLELLAN'S

3

## GRAND MARCH.

COMPOSED BY

E. MACK.



Marziale.

PIANO.

*ff marcato.*

*p*

*ff*

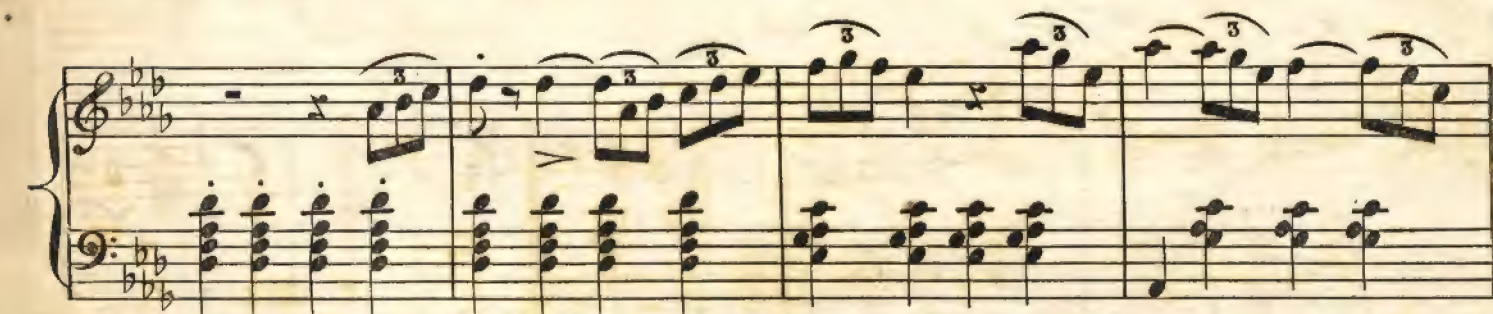
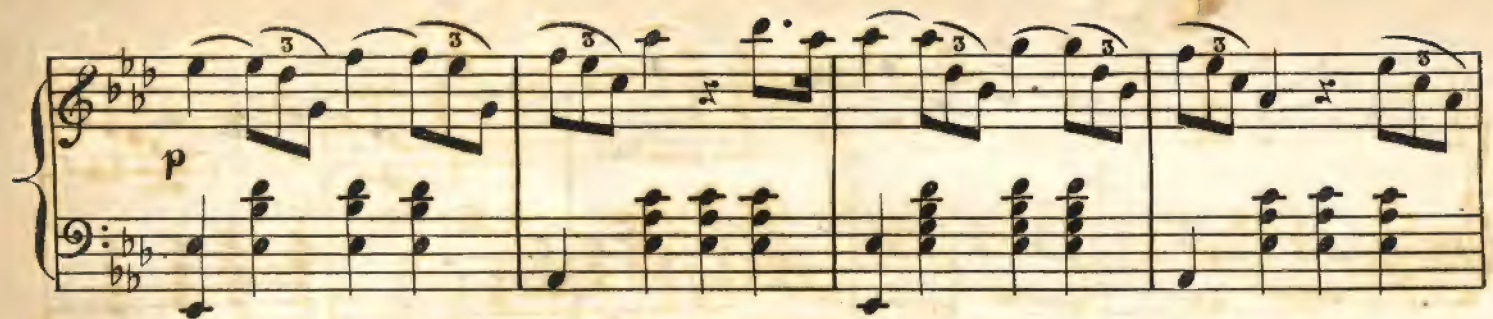
*dolce.*

3

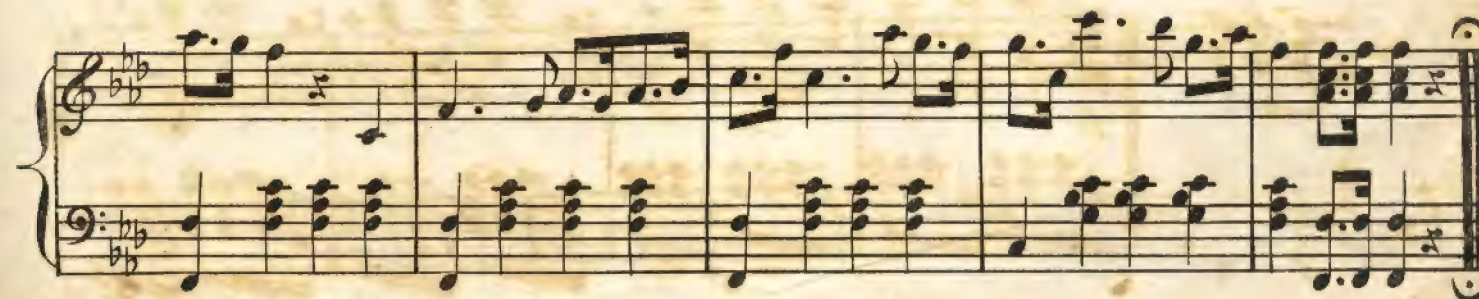
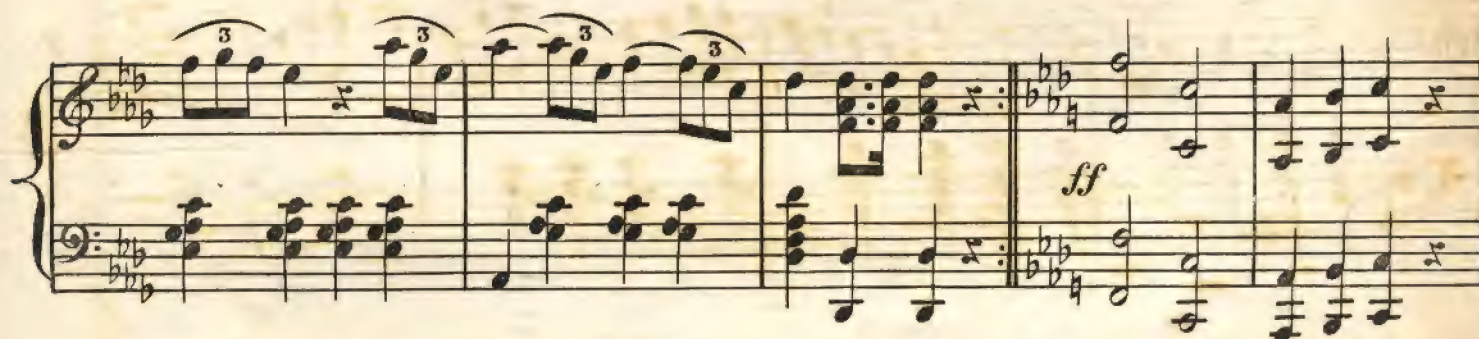
8279.3.

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20th March 1891

My dear Mr. [illegible]

I have just received your letter of the 17th inst.

and am glad to hear that you are well.

I am, I hope, the same.

Yours faithfully,

[illegible signature]



**Col. Ellsworth's**

**FUNERAL MARCH**

I AM PERFECTLY CONTENT TO ACCEPT WHATEVER  
MY FORTUNE MAY BE, CONFIDENT THAT HE WHO  
NOTETH EVEN THE FALL OF A SPARROW, WILL  
HAVE SOME PURPOSE EVEN IN THE FATE OF ONE LIKE ME.

COMPOSED & RESPECTFULLY DEDICATED TO

**Francis E. Brownell Esq.**

BY

**SEP. WINNER.**

Plain Title



Crop

Revised Lithograph



Philadelphia LEE & WALKER 722 Chestnut St







## COL. ELLSWORTH'S FUNERAL MARCH.

COMPOSED &amp; RESPECTFULLY DEDICATED

To Francis C. Brownell

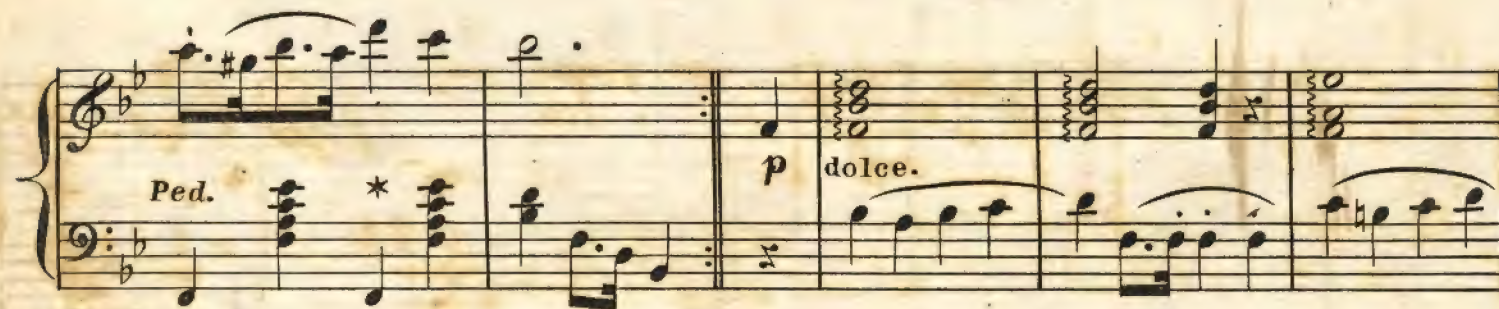
By Sep: Winner.

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (p) dynamic. The second system includes a piano (p) and a piano-piano (pp) dynamic. The third system includes mezzo-forte (mf) and mezzo-piano (mp) dynamics. The fourth system includes mezzo-forte (mf), crescendo (cres.), and forte (f) dynamics. The score is written in a formal, classical style typical of 19th-century musical publications.

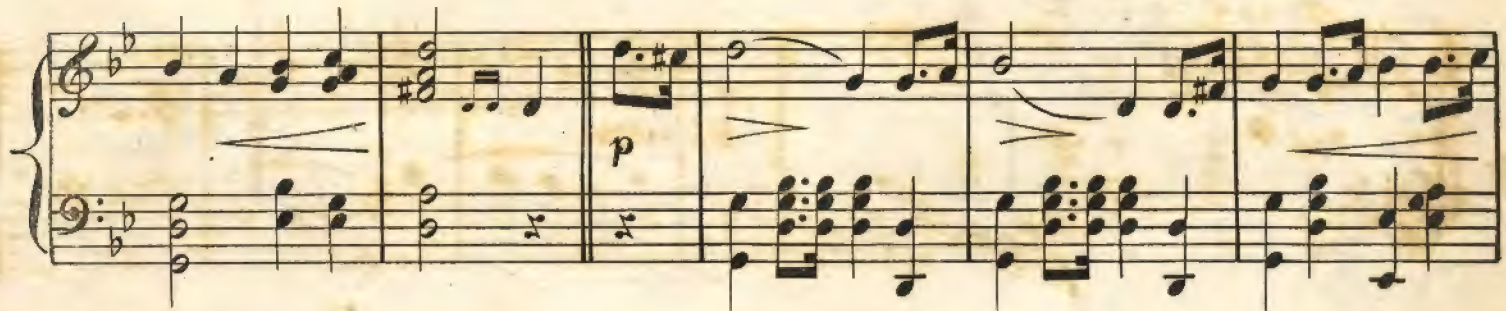
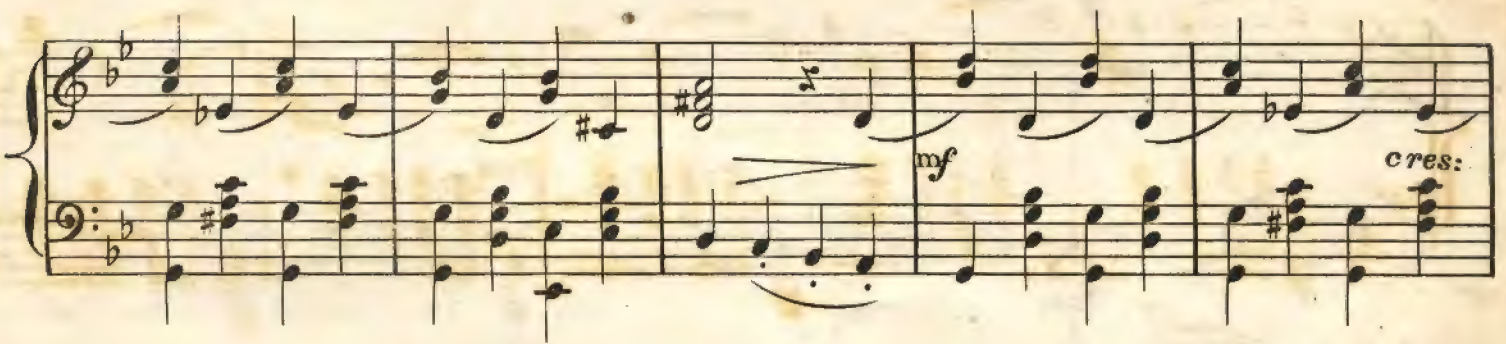
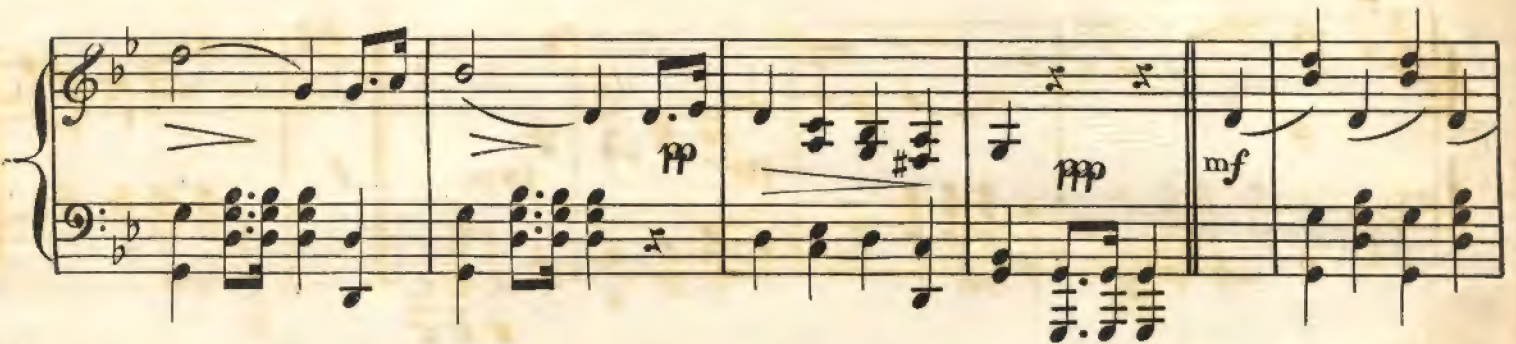
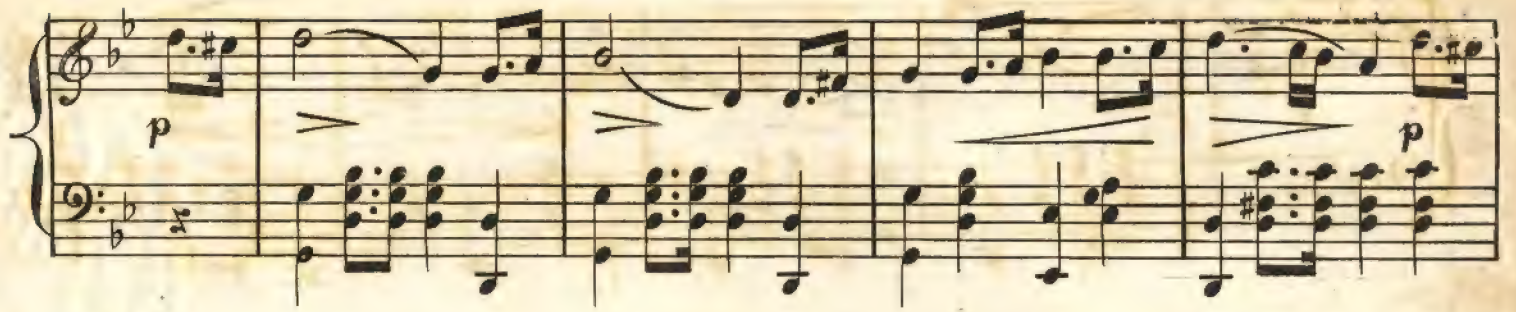
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Miss Sallie E Gormley

Miss Sallie Gormley

2



John



TO  
MISS MATILDA HERON

The

# Camille Polka

As performed with great success at

## Wallack's Theatre

Composed by

# GEO. DANSKIN.

3

BOSTON

Published by OLIVER DITSON & C<sup>o</sup> Washington St

C. C. CLAPP & C<sup>o</sup>  
Boston

BECK & LAWTON  
Philad<sup>a</sup>

TRUAX & BALDWIN  
Cincinnati

S. T. GORDON  
N York

*Entered according to act of Congress, A.D. 1857, by O. Ditson & C<sup>o</sup> in the Clerk's Office of the Dist. Court of Mass*



GAMILE BOCKA





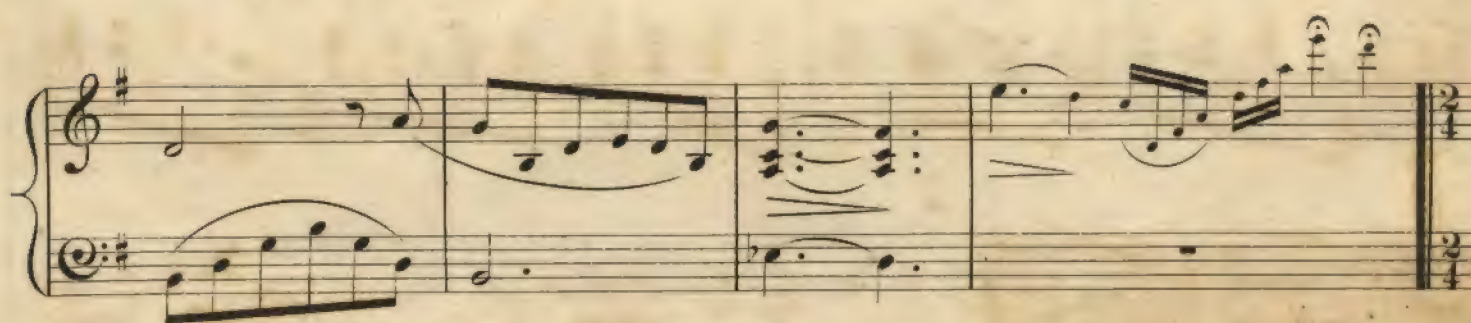
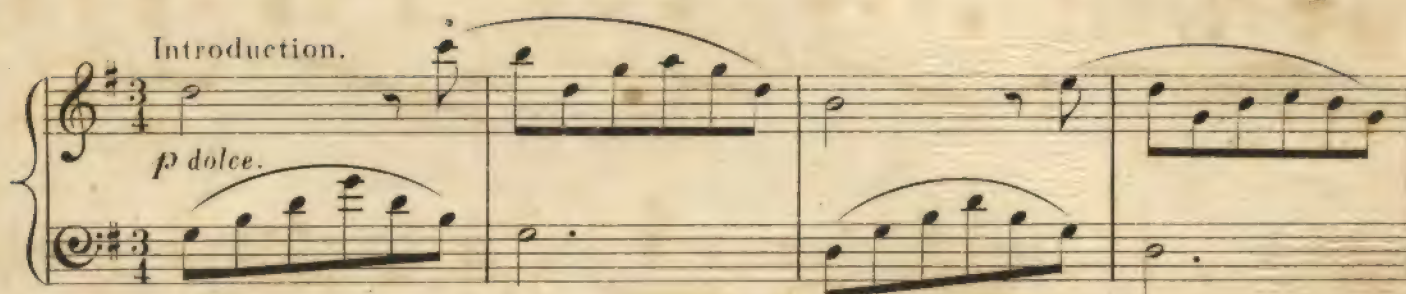
# CAMILLE POLKA.

3

GEO. DANSKIN.

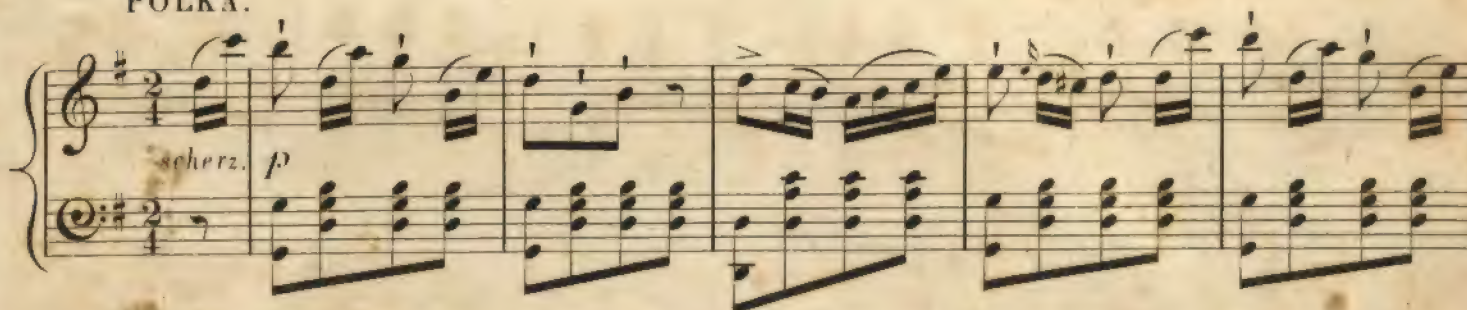
Introduction.

*p dolce.*

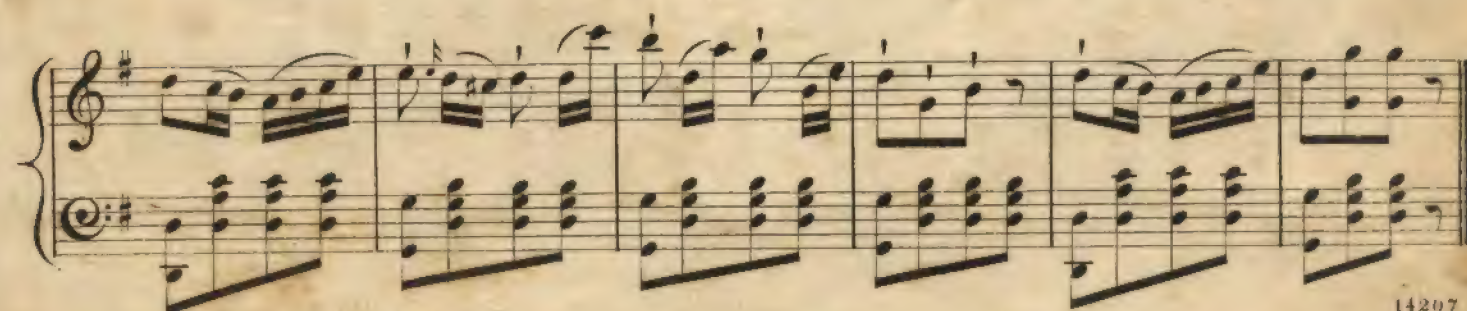
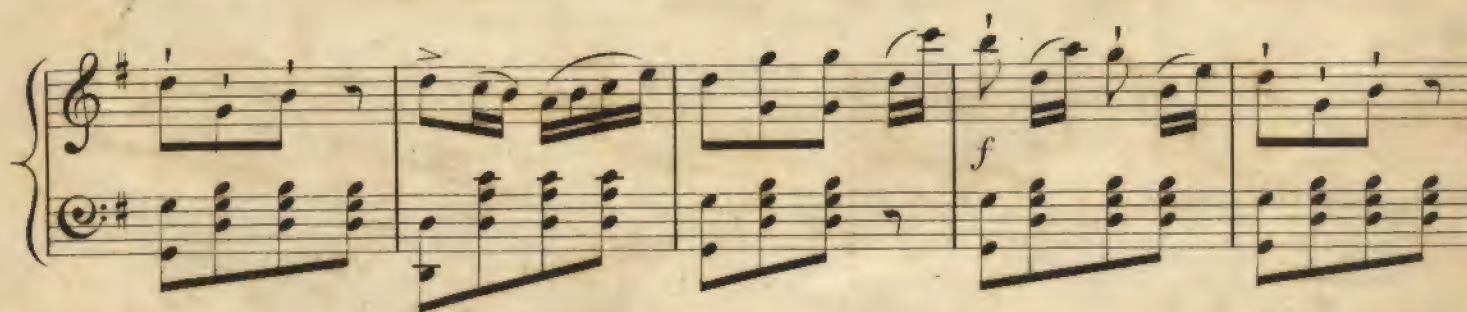


## POLKA.

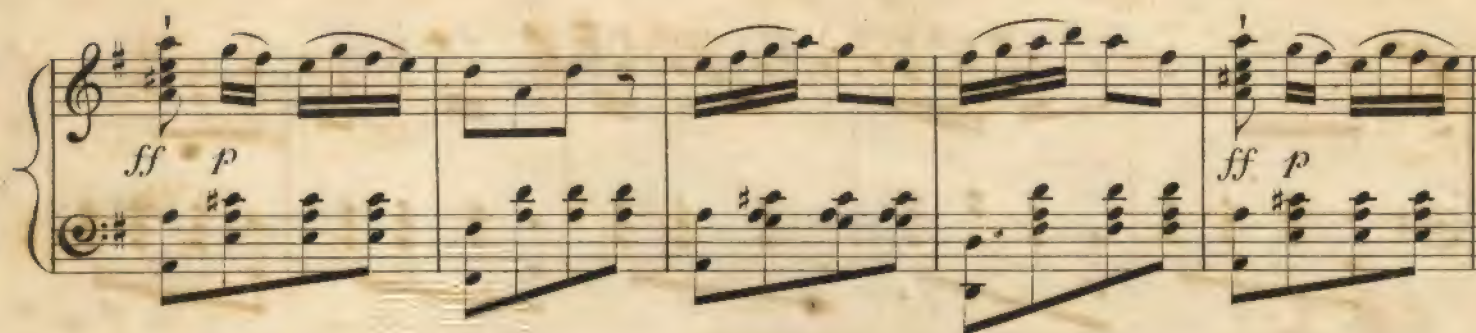
*sch. p*



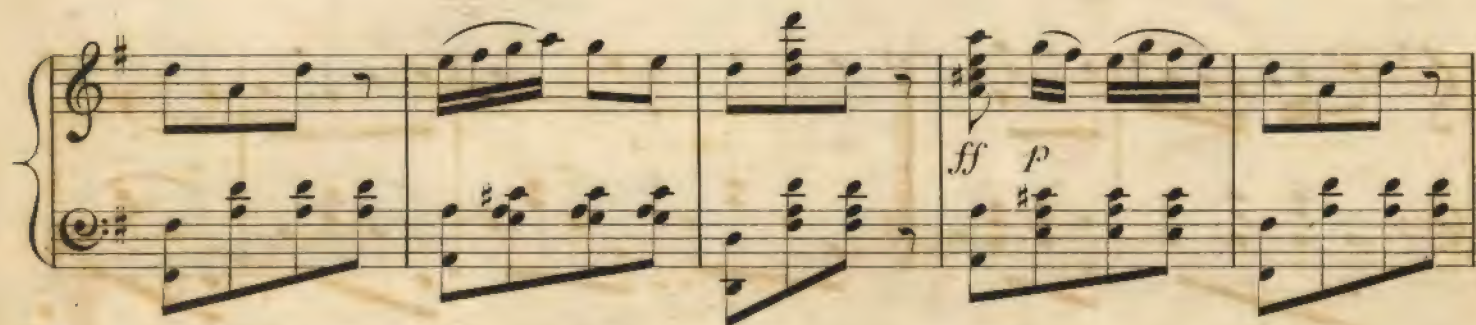
*f*








First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment of chords. Dynamic markings *ff* and *p* are present at the beginning and end of the system.



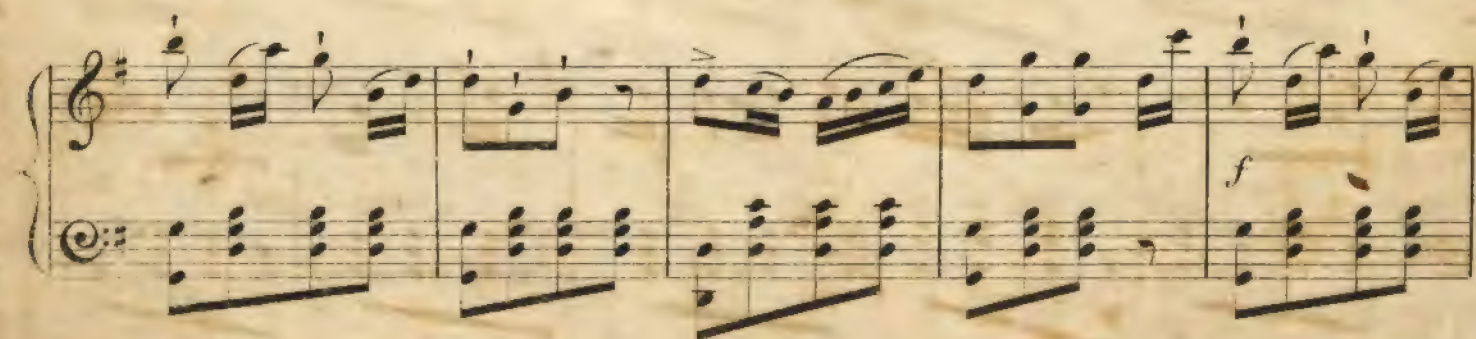
Second system of musical notation. The treble staff continues the melody, and the bass staff continues the harmonic accompaniment. Dynamic markings *ff* and *p* are present in the middle of the system.



Third system of musical notation. The treble staff continues the melody, and the bass staff continues the harmonic accompaniment. Dynamic markings *ff* and *p* are present in the middle of the system.

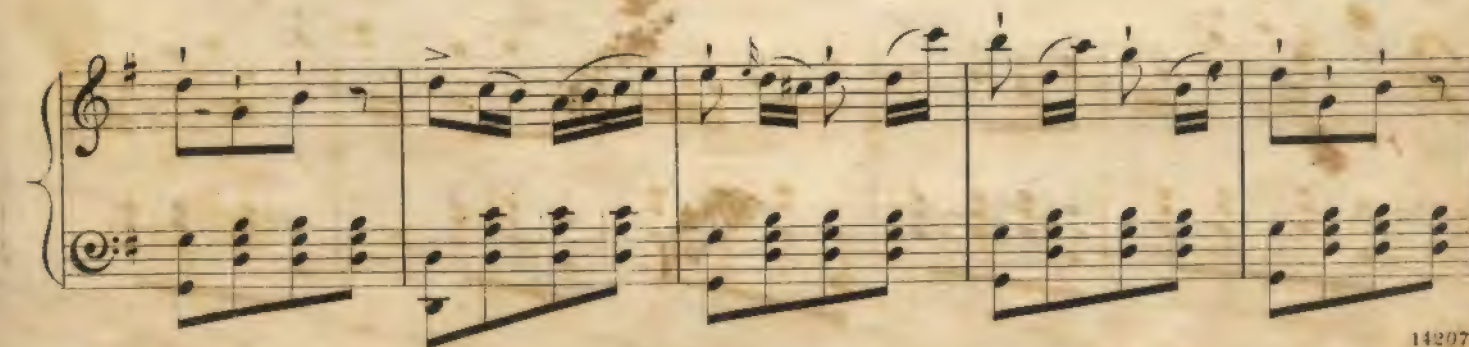
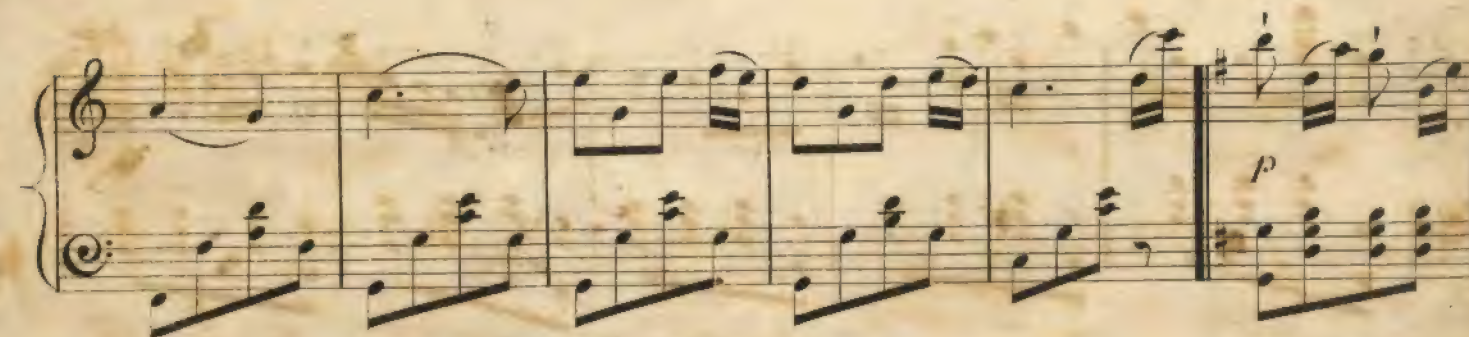


Fourth system of musical notation. The treble staff continues the melody, and the bass staff continues the harmonic accompaniment. A dynamic marking *p* is present in the middle of the system.

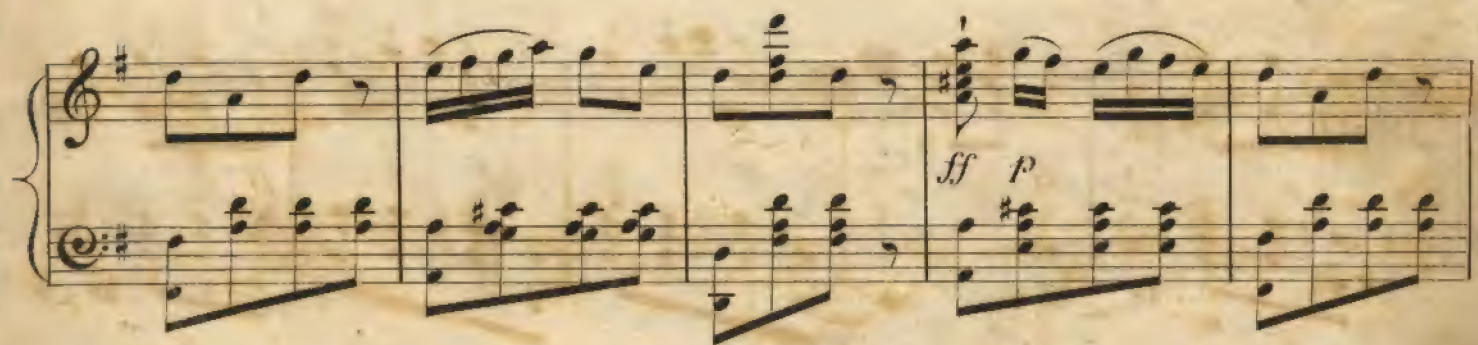
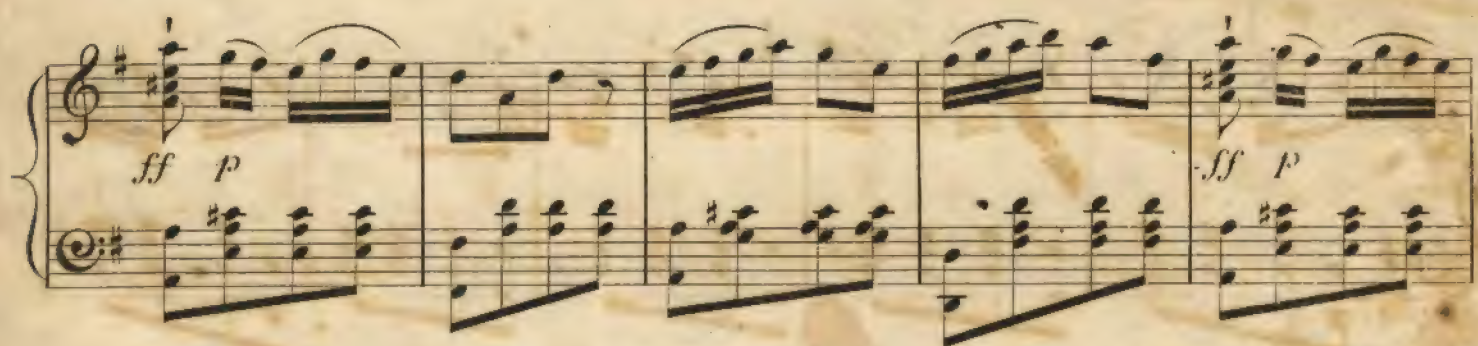
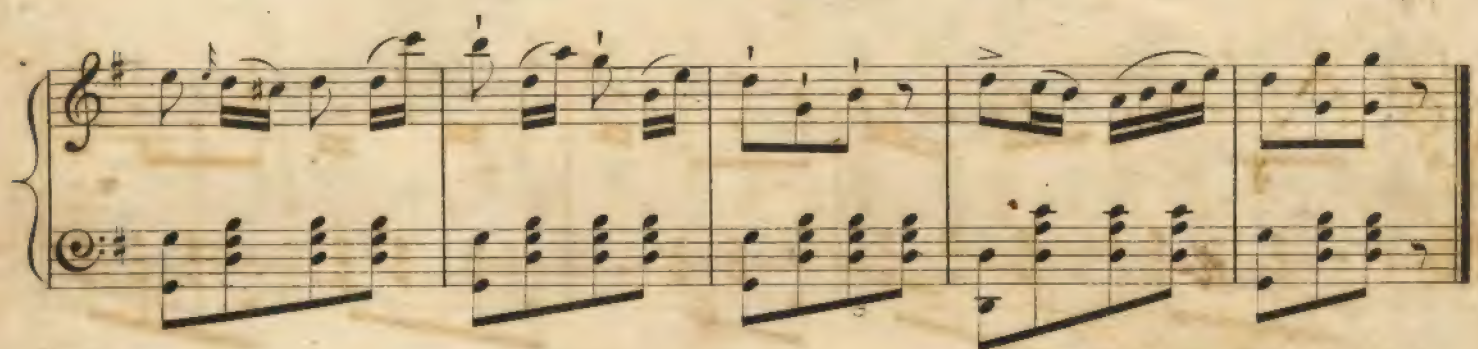
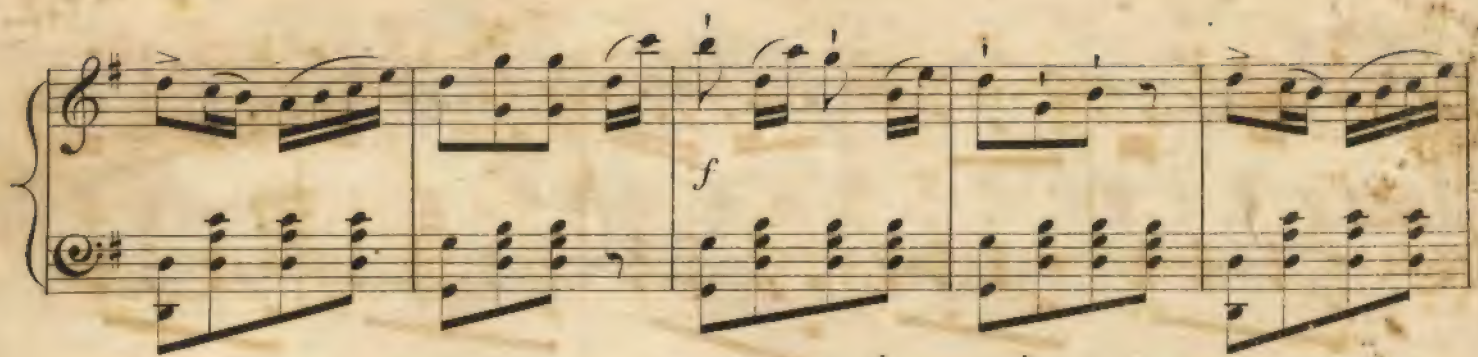


Fifth system of musical notation. The treble staff continues the melody, and the bass staff continues the harmonic accompaniment. A dynamic marking *f* is present in the middle of the system.

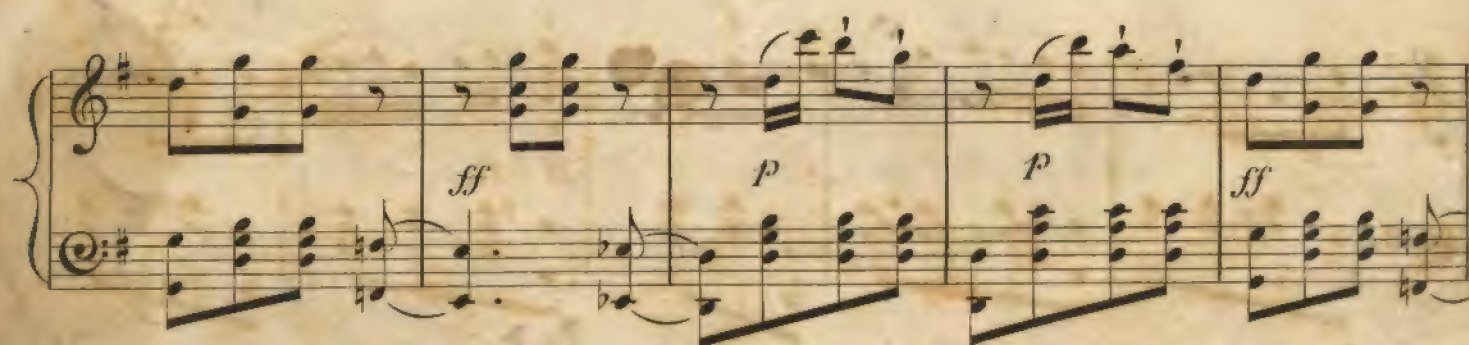
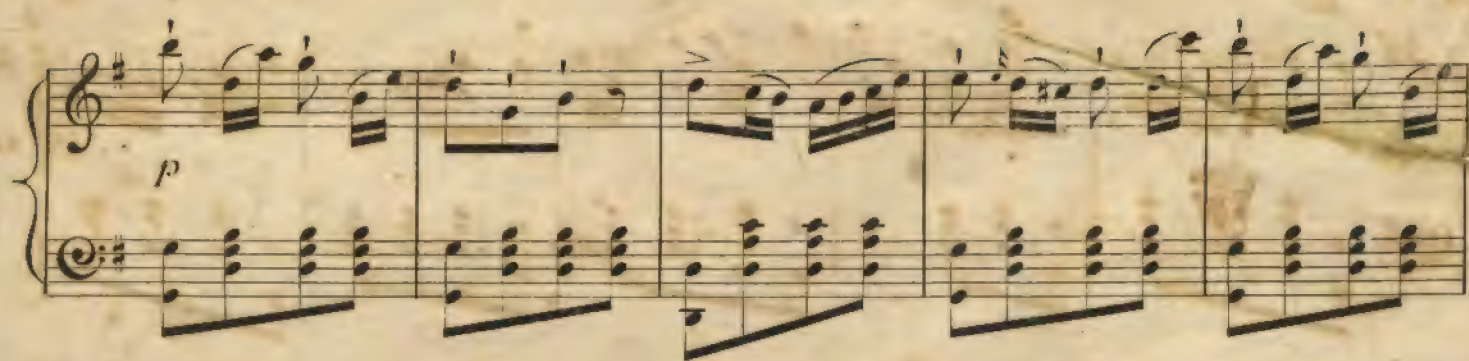




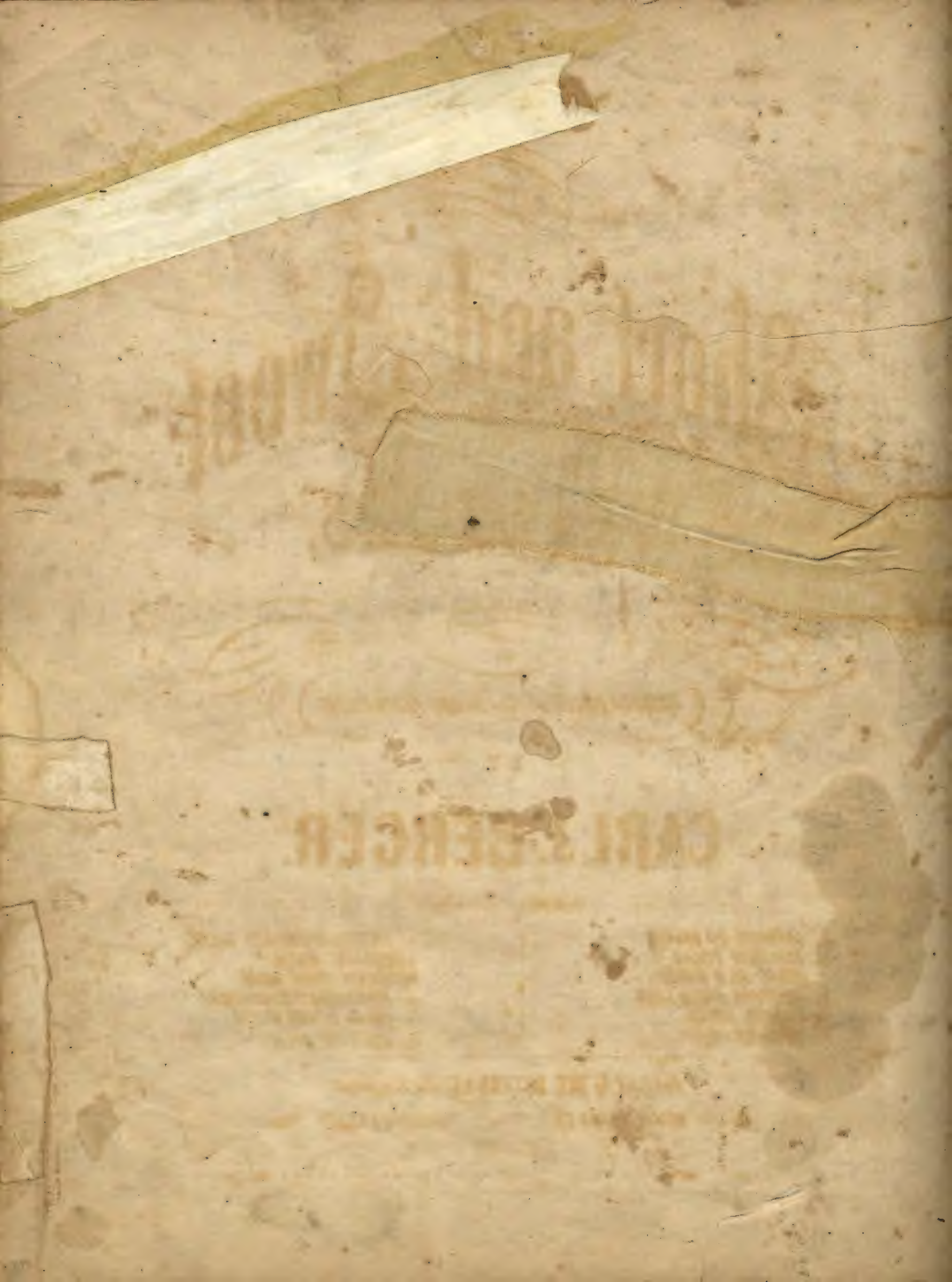














To the Misses Gertrude A. Clarkson, and Maria L. Hanneken.

# Short and Sweet MELODIES.

A COLLECTION

OF

POPULAR PIECES arranged for TWO PERFORMERS.

BY

## CARL J. BERGER.

*Nett Price, 15 Cts. Each.*

1. CARNIVAL OF VENICE.
3. FEW DAYS POLKA.
5. HOME, AS A WALTZ.
7. RATAPLAN QUICK STEP.
9. AURORA WALTZ.
11. BRIGAND POLKA.

2. CROWN DIAMONDS GALOP.
4. JORDAN POLKA.
6. HOURS THERE WERE.
8. MY DARLING'S SCHOTTISCHE.
10. PRIMA DONNA WALTZ.
12. LUCREZIA WALTZ.

*Published by* W. C. PETERS & SONS *Cincinnati.*

*Louisville.* PETERS, WEBB & CO.

*BALMER & WEBER. St. Louis.*

*No. 2299*

*Entered according to act of Congress in the Year 1885, by W. C. Peters & Sons, in the Clerk's Office, 5th Dist. of State of Ohio*





## JORDAN POLKA.

N<sup>o</sup>. 4. SHORT AND SWEET MELODIES.

C. J. BERGER.

SECONDO.

PIANO.

2303 — 2.



## JORDAN POLKA.

N<sup>o</sup>. 4. SHORT AND SWEET MELODIES.

C. J. BERGER.

PRIMO.

PIANO.

The first system of musical notation is for the piano accompaniment. It consists of two staves, treble and bass, in 2/4 time. The melody is written in the treble staff, starting with a quarter rest followed by eighth notes. The bass staff contains whole rests. Fingerings and accents are indicated above the notes: 2 3 1 + 1 2 3 1 + 2 3 1 + 1 2 3 1 + 1 2 2 2 + 1 2 2 2.

The second system continues the piano accompaniment. The treble staff has a key signature change to one sharp (F#) in the second measure. The melody continues with eighth notes and quarter notes. The bass staff has whole rests. Fingerings and accents are indicated: + 1 2 2 + 2 1 / # + 2 3 2 1 + 2 3 2 1 + 2 1 + 2 1 + 2 + 2 1 2 1 +.

The third system continues the piano accompaniment. The treble staff has a key signature change to two sharps (F# and C#) in the second measure. The melody continues with eighth notes and quarter notes. The bass staff has whole rests. Fingerings and accents are indicated: 1 2 1 + f 2 1 + 3 1 8a. + 1 2 4 2 4 3 + 1 2 4 3 1.

The fourth system continues the piano accompaniment. The treble staff has a key signature change to one sharp (F#) in the second measure. The melody continues with eighth notes and quarter notes. The bass staff has whole rests. Fingerings and accents are indicated: 8a. + + 1 2 4 + 1 3 2 + + 2 1 + 1 2 3 loco. 2 3 1 + 1 2 3 1 +.

The fifth system continues the piano accompaniment. The treble staff has a key signature change to one sharp (F#) in the second measure. The melody continues with eighth notes and quarter notes. The bass staff has whole rests. Fingerings and accents are indicated: 2 3 4 + 1 2 3 1 + 1 2 2 2 + 1 2 2 2 + 1 2 2 2 + 2 1.







# ECHOES OF THE PAST.

Arranged for **PIANO-FORTE,** by *Wm.*

## ADOLPHE BAUMBACH.

- No. 1. CHARITY. . . . .
2. HOME, SWEET HOME. . . . .
3. HEAR ME, NORMA. . . . .
4. DEAREST SPOT ON EARTH TO ME IS HOME. . . . .
5. EVENING SONG TO THE VIRGIN. . . . .
6. ERIN IS MY HOME. . . . .
7. DUNBARTON'S BONNIE DELL. . . . .
8. O COME, MAIDENS, COME. . . . .
9. PRAYER IN "MOSES." . . . .
10. HARK! THE VESPER HYMN IS STEALING. . . . .
11. CHEER, BOYS, CHEER. . . . .
12. O DOLCE CONCENTO. . . . .
13. CONSCRIPT'S DEPARTURE. . . . .
14. COMIN' THRO' THE RYE. . . . .
15. ROCHESTER SCHOTTISCHE. . . . .
16. BLANCHE ALPEN. . . . .
17. BLUE BELLS OF SCOTLAND. . . . .
18. ARABY'S DAUGHTER. . . . .
19. ANNIE LAWRIE. . . . .
20. THOU REIGN'ST IN THIS BOSOM. . . . .
21. OLD ROSIN THE BOW. . . . .
22. AULD ROBIN GRAY. . . . .
23. AULD LANG SYNE. . . . .
24. IRISH EMIGRANT'S LAMENT. . . . .
25. A WET SHEET AND A FLOWING SEA. . . . .
26. BEAUTIFUL VENICE. . . . .
27. I'M A MERRY ZINGARA. . . . .
28. I LOVE THE MERRY SUNSHINE. . . . .
29. IT IS BETTER TO LAUGH THAN BE SIGHING. . . . .
30. KATY DARLING. . . . .
31. KITTY GLYDE. . . . .
32. LAST ROSE OF SUMMER. . . . .
33. LITTLE GIPSY JANE. . . . .
34. LAST WALTZ OF A LUNATIC. . . . .
35. MAKE ME NO GAUDY CHAPLET. . . . .
36. ON! BOYS, ON! . . . . .
37. NOW MAN THE SHIP. . . . .
38. 'TIS MIDNIGHT HOUR. . . . .
39. GOOD NEWS FROM HOME. . . . .
40. EVER OF THEE. . . . .
41. MARY BLANE. . . . .
42. STOP DAT KNOCKING AT DE DOOR. . . . .
43. GUM TREE CANOE. . . . .
44. SPANISH RETREAT. . . . .
45. BREAKFAST-BELL POLKA. . . . .
46. DINNER-BELL POLKA. . . . .
47. SUPPER-BELL POLKA. . . . .
48. LEONORA WALTZ. . . . .
49. SILVER LAKE WALTZ. . . . .
50. KITTY TYRRELL. . . . .

- No. 51. NO, NE'ER CAN THY HOME BE MINE. . . . .
52. OLD ARM CHAIR. . . . .
53. OLD CABIN HOME. . . . .
54. OH, SUMMER NIGHT. . . . .
55. PLEYEL'S HYMN. . . . .
56. PESTAL'S FAVORITE MELODY. . . . .
57. ROSE OF ALLANDALE. . . . .
58. SHELLS OF OCEAN. . . . .
59. MARSEILLES HYMN. . . . .
60. MARY OF ARGYLE. . . . .
61. THOU ART GONE FROM MY GAZE. . . . .
62. WAIT FOR THE WAGGON. . . . .
63. YANKEE DOODLE AND HAIL COLUMBIA. . . . .
64. WHEN THE SWALLOWS HOMEWARD FLY. . . . .
65. WHAT'S A' THE STEER KIMMER. . . . .
66. SOLDIER'S JOY AND BONNIE DOON. . . . .
67. LE DESIR WALTZ. . . . .
68. BEETHOVEN'S DREAM. . . . .
69. AZALIA POLKA. . . . .
70. STORM GALLOP. . . . .
71. JENNY LIND POLKA. . . . .
72. LEONORE POLKA. . . . .
73. SONTAG POLKA. . . . .
74. MERRY MOUNTAIN MAID. . . . .
75. JOHN ANDERSON MY JOE. . . . .
76. OFT IN THE STILLY NIGHT. . . . .
77. ROY'S WIFE OF ALDVALLOCH. . . . .
78. I'D OFFER THEE THIS HAND OF MINE. . . . .
79. HARP THAT ONCE THRO' TARA'S HALLS. . . . .
80. GERTRUDE'S DREAM WALTZ. . . . .
81. DAWN WALTZ. . . . .
82. MORNING STAR WALTZ. . . . .
83. EVENING STAR WALTZ. . . . .
84. SOUNDS FROM HOME WALTZ. . . . .
85. WEBER'S LAST WALTZ. . . . .
86. AURORA WALTZ. . . . .
87. MERRY SLEIGH-RIDE WALTZ. . . . .
88. CARNIVAL OF VENICE. . . . .
89. RORY O'MORE AND POP GOES THE WEAZEL. . . . .
90. BRIGHTEST EYES GALLOP. . . . .
91. BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS. . . . .
92. KATHLEEN MAVOURNEEN. . . . .
93. COLUMBIA, THE GEM OF THE OCEAN. . . . .
94. STAR SPANGLED BANNER. . . . .
95. SPIRIT WALTZ AND BUY A BROOM WALTZ. . . . .
96. COLLEGE HORNPIPE AND MONEY MUSK. . . . .
97. FISHER'S HORNPIPE AND HULL'S VICTORY. . . . .
98. BOWLD SOGER BOY AND SPEED THE PLOUGH. . . . .
99. THE CHEAT AND KINLOCK. . . . .
100. HIGHLAND FLING AND CAMPBELL'S ARE COMING. . . . .

BOSTON:

Published by **RUSSELL & TOLMAN, 291 Washington St.**

Entered according to Act of Congress, in 1866, by RUSSELL & TOLMAN, in the Clerk's office of the District Court of Mass.



מבית המדרש הגדול



## ROCHESTER SCHOTTISCH.

ECHOES OF THE PAST No. 15.

A. BAUMBACH.

**PIANO.**

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The key signature is D major (two sharps). The time signature is 2/4. The first system is marked 'P' and 'Ped.'. The second system is marked 'P' and 'Ped.'. The third system is marked 'ff' and 'Ped.'. The fourth system is marked 'P' and 'Ped.'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as performance instructions like 'Ped.' and 'ff'.



4

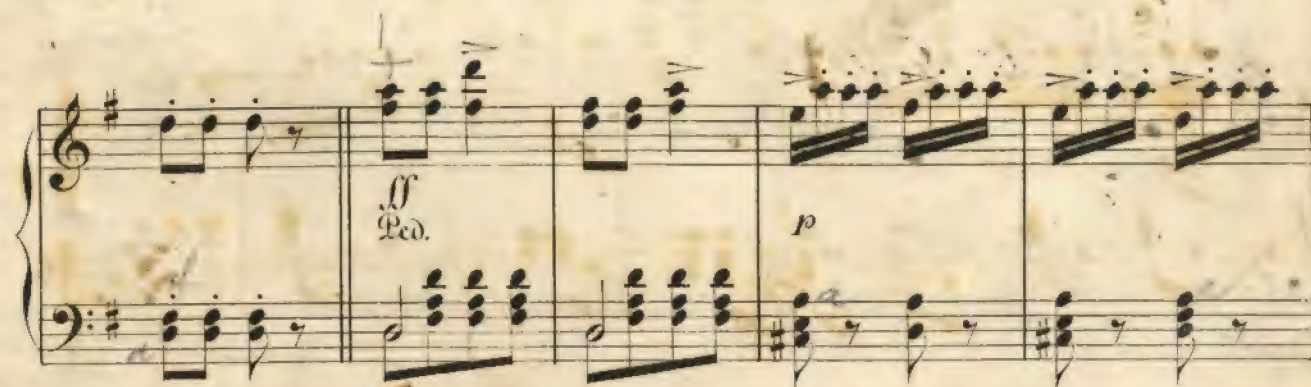
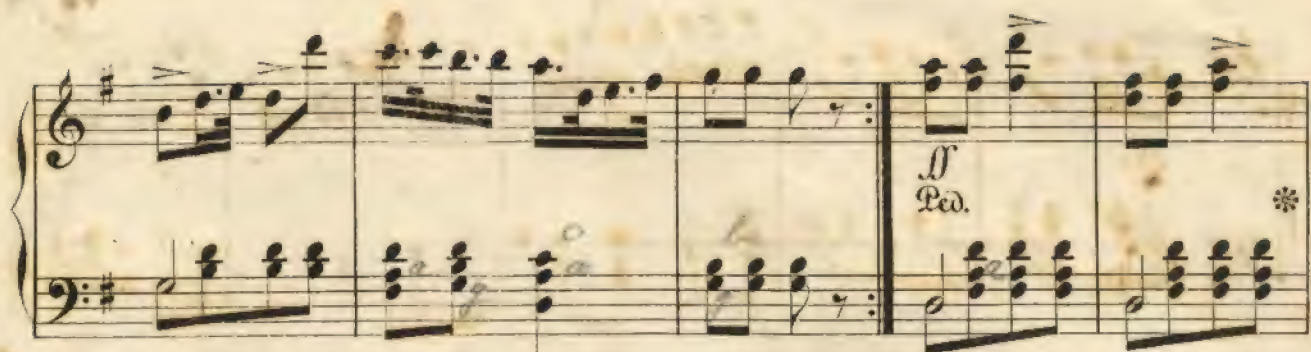
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a series of eighth-note chords in the right hand and corresponding chords in the left hand. Pedal points are indicated by 'Ped.' in the first and fifth measures. A double bar line with repeat dots is in the third measure.

The second system continues the musical piece. It includes a 'Fine.' marking in the third measure, followed by a repeat sign. The right hand has some notes marked with 'x' and fingerings like '1 2 1'. Pedal points are marked in the first, third, and fifth measures.

The third system of musical notation shows further development of the piece. It includes various fingerings and a 'Ped.' marking in the first measure. The right hand has some notes marked with 'x' and fingerings like '1 x 1 x 1'. The system ends with a double bar line.

The fourth system of musical notation is the final system on the page. It continues the pattern of eighth-note chords and includes 'Ped.' markings in the first and fifth measures. The system ends with a double bar line.







JOSEPH J. ROSE

JOSEPH J. ROSE

JOSEPH J. ROSE

JOSEPH J. ROSE

JOSEPH J. ROSE



# ROSES WITHOUT THORNS

*A Collection of Favorite*

*POLKAS, SCHOTTISCHES, &c.*

BY  
**JULIUS BECHT.**

- |                          |                           |
|--------------------------|---------------------------|
| 1 ROSE QUEEN POLKA.      | 2 DAMASK ROSE SCHOTTISCH. |
| 3 CHINA ROSE SCHOTTISCH. | 4 WHITE ROSE POLKA.       |
| 5 MOSS ROSE POLKA.       | 6 ROSE BUD SCHOTTISCH.    |
| 7 MONTHLY ROSE POLKA.    | 8 JAPAN ROSE POLKA.       |
| 9 ACACIA GALLOP.         | 10 MAY ROSE GALLOP.       |

2½

*Published by W. C. PETERS & SONS, Cincinnati.*

Entered according to Act of Congress in the year 1859 by W. C. Peters & Sons, in the Clerk's Office of the Southern District Court of Ohio.



CHINA ROSE SCHOTTISCH





# CHINA ROSE SCHOTTISCH.

3

N<sup>o</sup>. 3. ROSES WITHOUT THORNS.

JULIUS BECHT.

SCHOTTISCH.

*p*

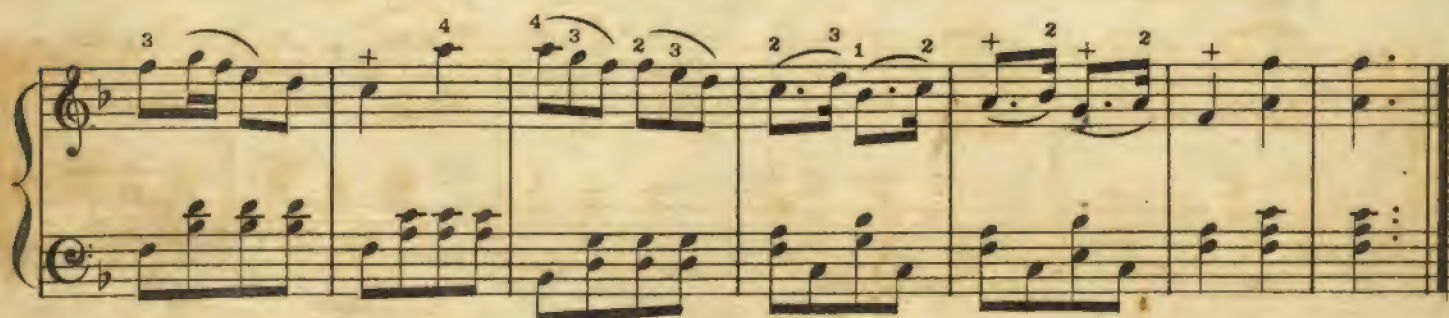
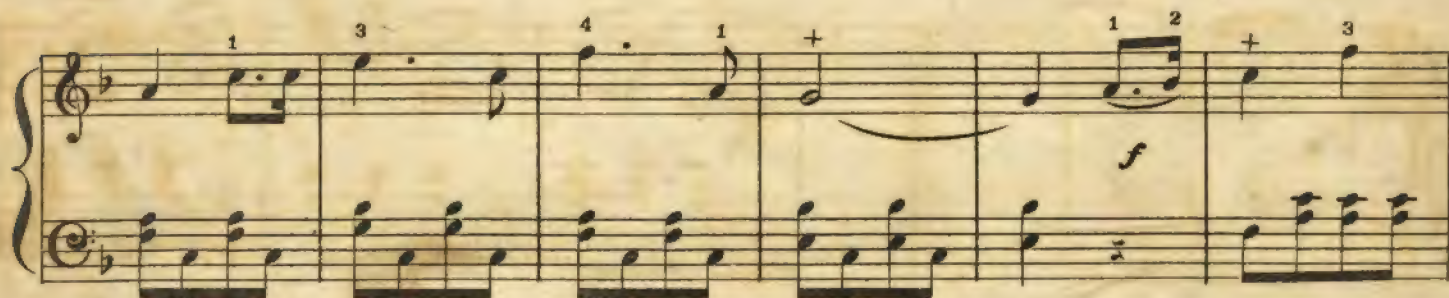
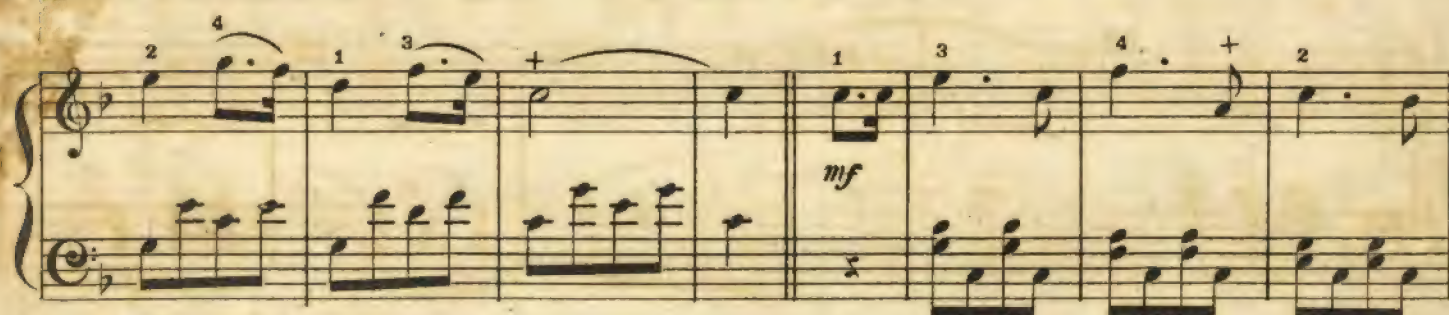
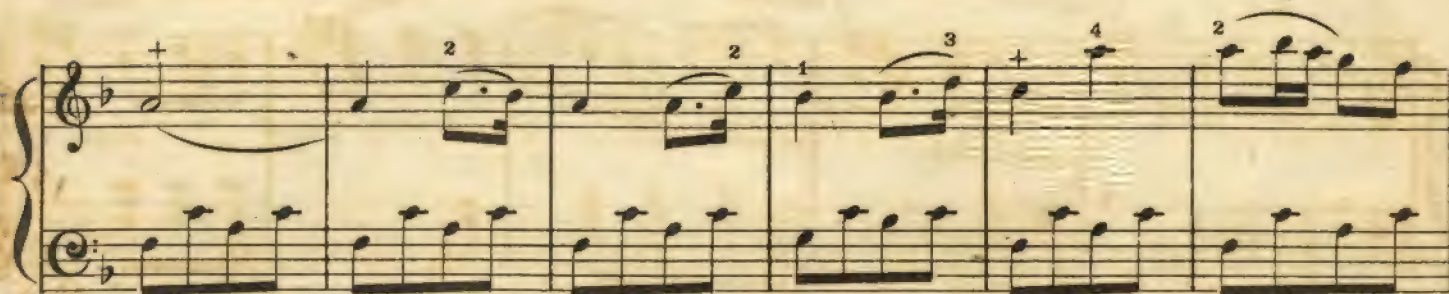
*f*

*p*

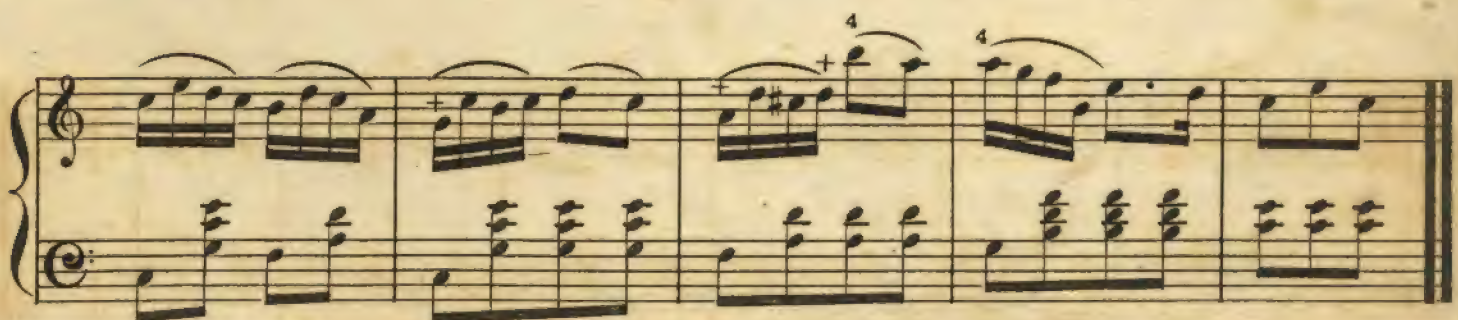
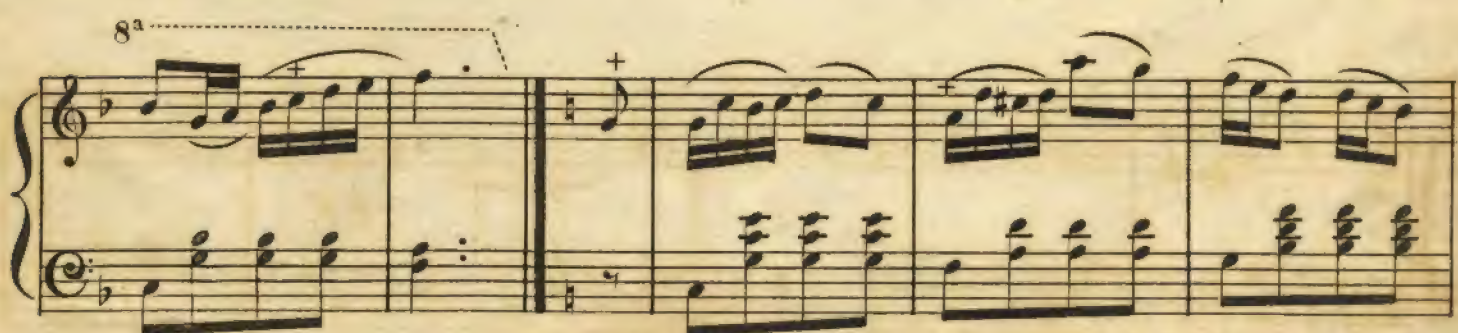
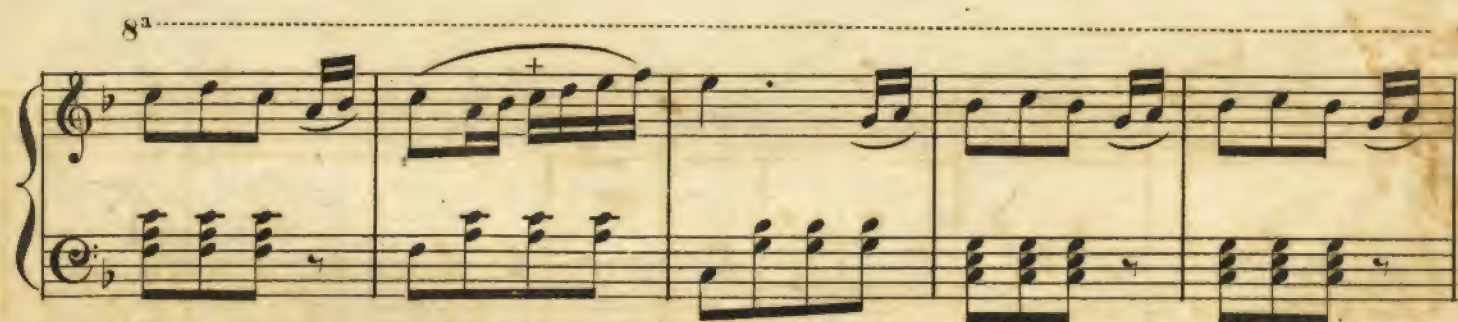
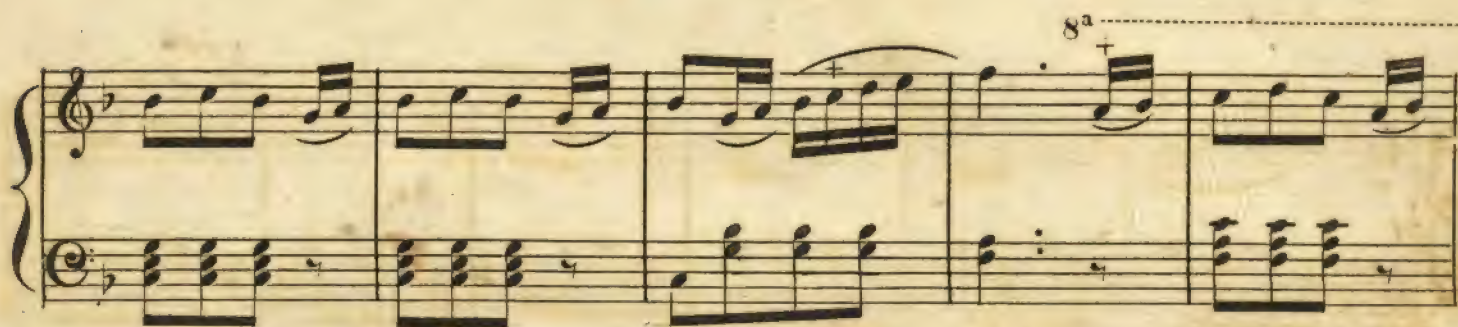
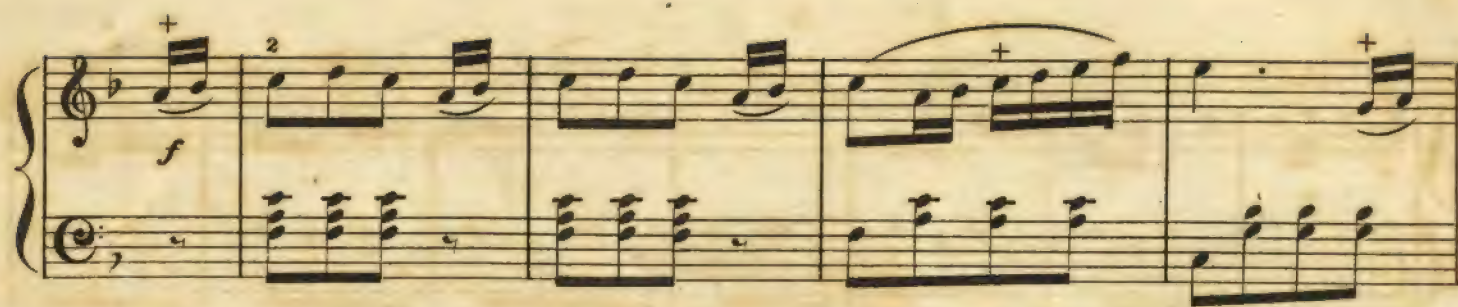
3079. 3.

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# PRIZE BANNER QUICK STEP.



Composed for the  
**Piano Forte.**

BY

**D. H. HASKELL.**

BOSTON.

Published by **OLIVER DITSON & CO.** 277 Washington St.

C. C. CLAPP & CO.

S. T. GORDON

TRUAX & BALDWIN

BECK & LAWTON

Boston

N. York

Quinn

Phila. Pa.



*J. H. Bufford & Co.*

Entered according to act of Congress in the year 1857 by D. H. Haskell in the Clerk's Office of the District Court of Mass.



## THE PRIZE BANNER QUICK STEP.

D. H. HASKELL.

1. 2. 2nd time & over

1. 2. loco



The first system of musical notation is a piano score. The right hand (treble clef) begins with a series of rapid sixteenth-note chords, followed by a repeat sign and then a series of eighth-note chords. The left hand (bass clef) plays a steady eighth-note accompaniment.

The second system of musical notation continues the piano score. The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note accompaniment. A *gr.* (grace) note is indicated above the first measure of the right hand.

The third system of musical notation features a *loco.* (loco) section in the right hand, indicated by a dashed line and the word *loco.* above the staff. The right hand plays a series of eighth-note chords, while the left hand continues with the eighth-note accompaniment.

The fourth system of musical notation continues the piano score. The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note accompaniment. A *gr.* (grace) note is indicated above the first measure of the right hand.

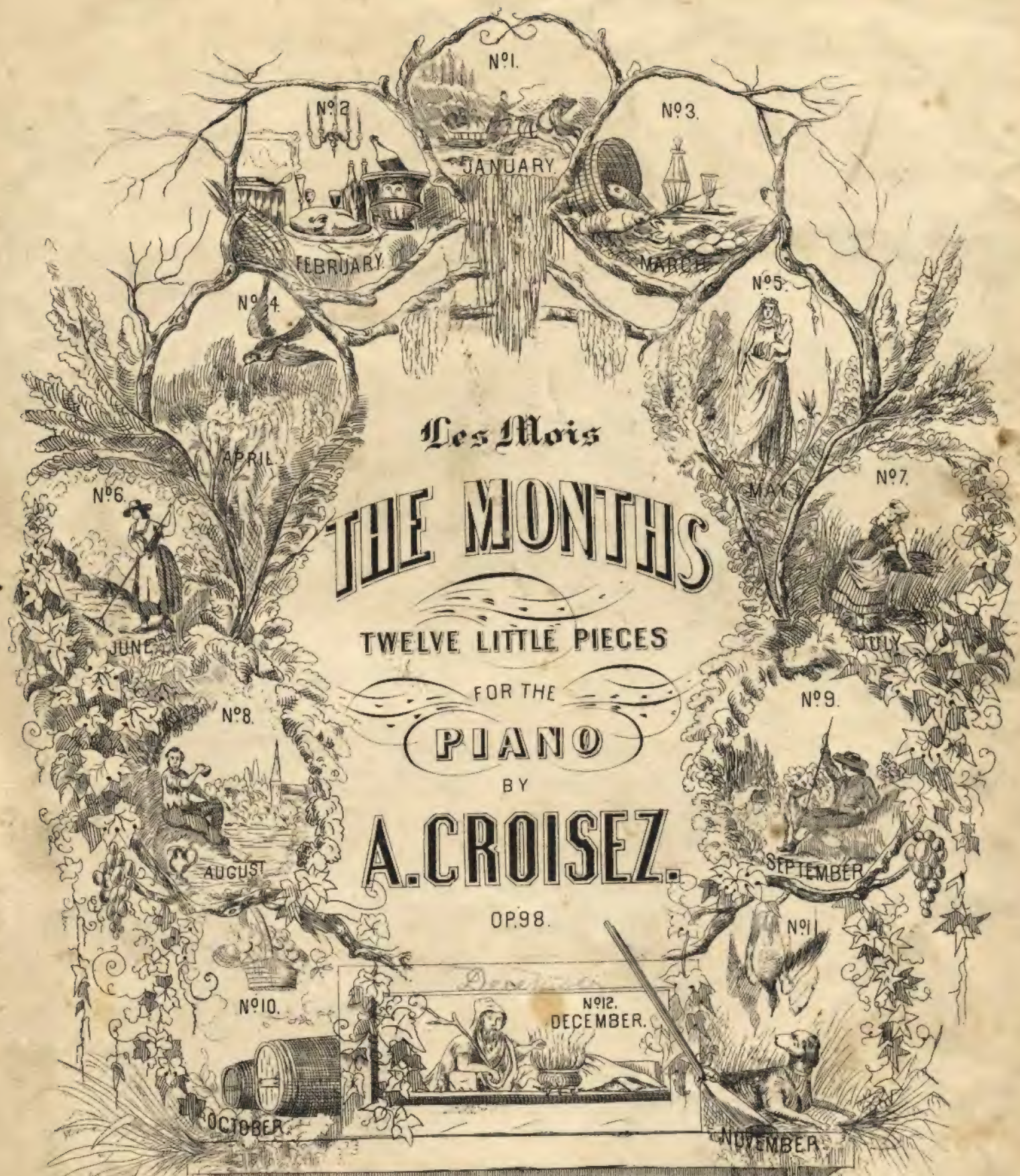
The fifth system of musical notation includes first and second endings, marked with *1.* and *2.* above the staff. The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note accompaniment.

The sixth system of musical notation includes first and second endings, marked with *1.* and *2.* above the staff. The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note accompaniment.









Les Mois

# THE MONTHS

TWELVE LITTLE PIECES

FOR THE

PIANO

BY

## A. CROISEZ.

OP. 98.

Waklam. N.Y.

N°.

Boston.  
O. DITSON & CO.

Cincinnati.  
C. Y. FONDA.

Pittsburgh.  
H. KLEBER & BRO.

NEW YORK Published by FIRTH, POND & CO.  
547 Broadway.







# JULY

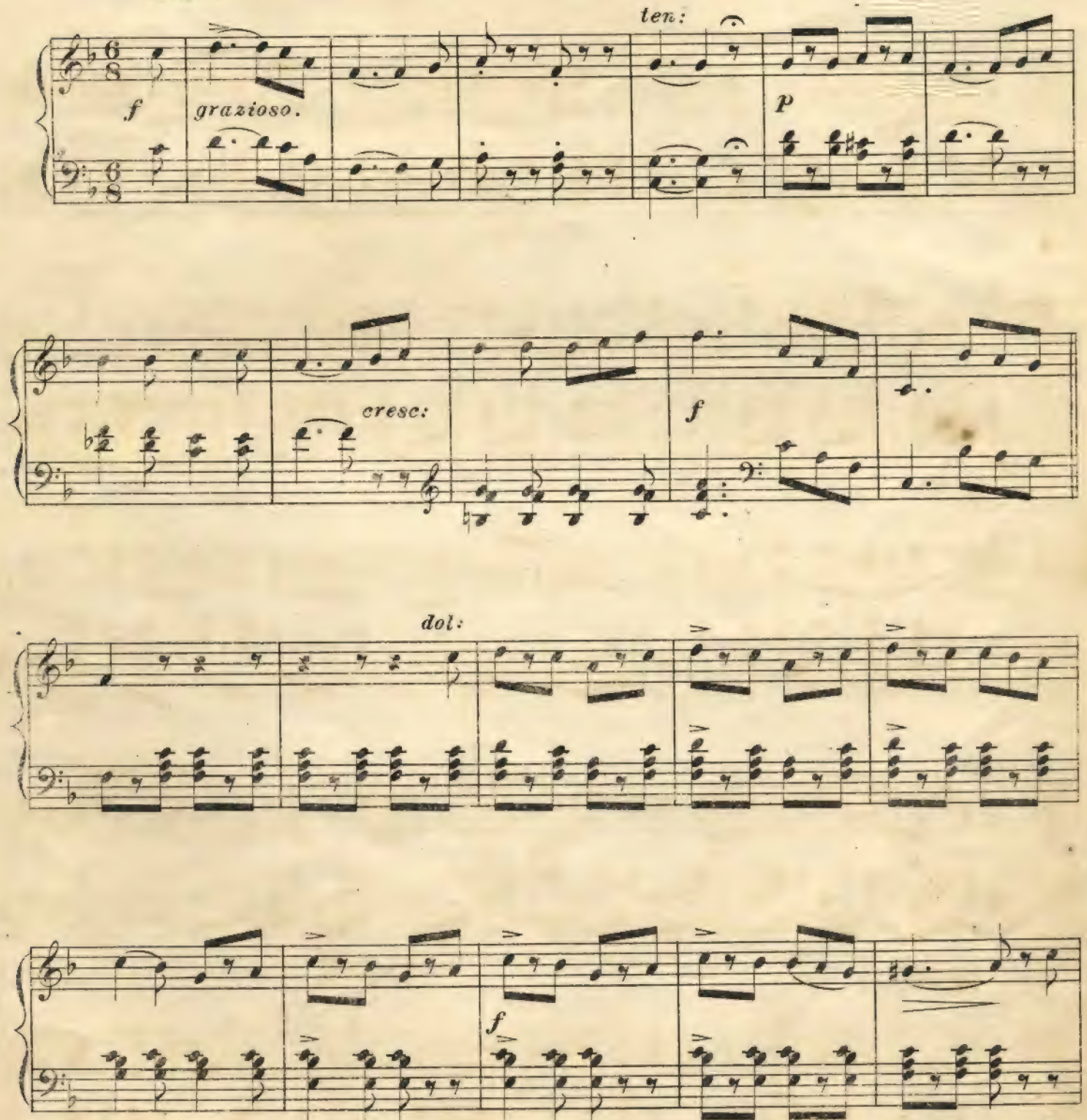


Nº 7.  
THE MONTHS.

## BARCAROLLE.

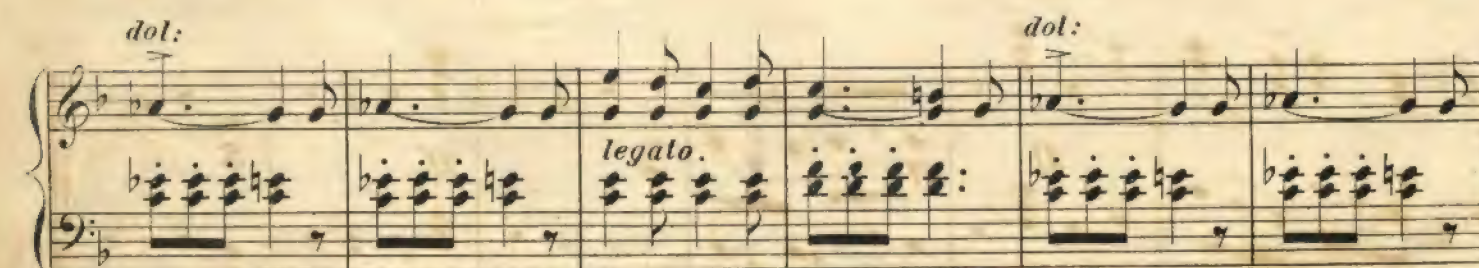
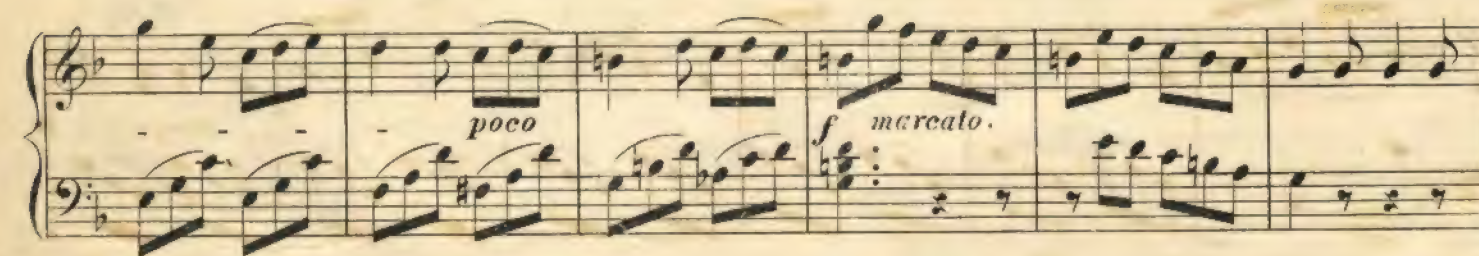
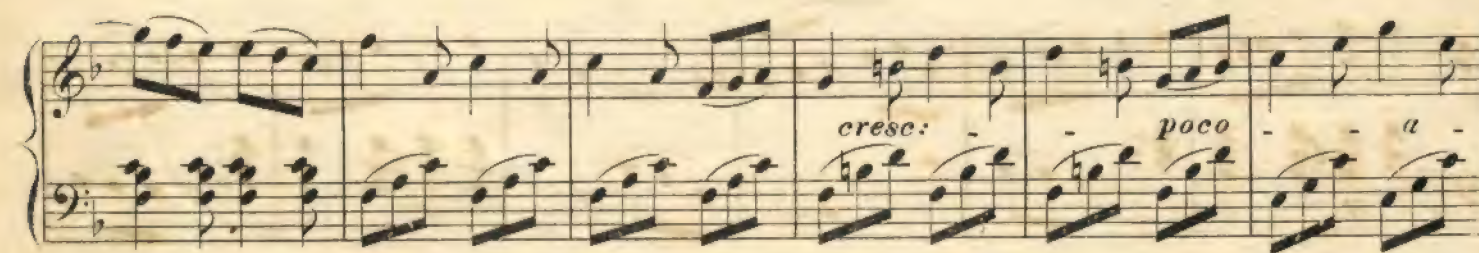
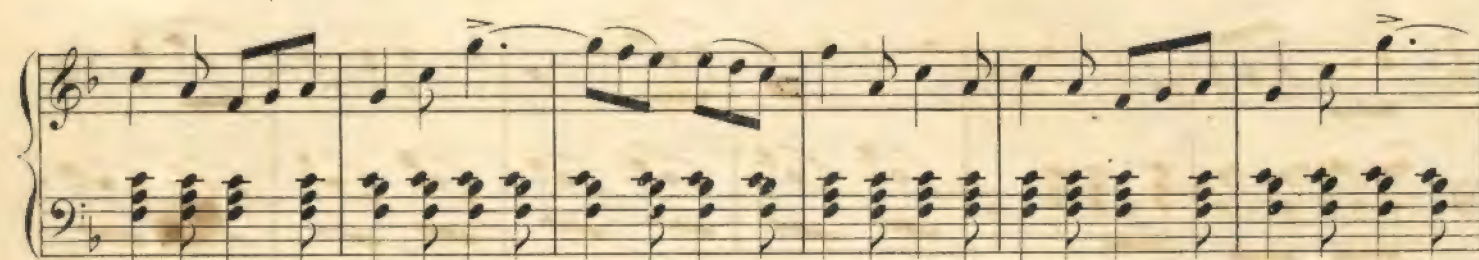
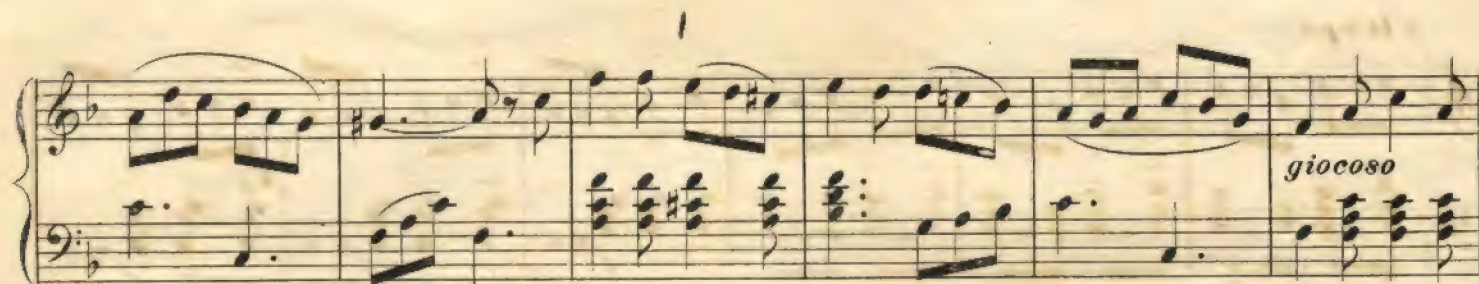
A. CROISEZ.

*Allegretto.*



The musical score is written for piano and consists of four systems of music. The first system is in 6/8 time and begins with a forte (*f*) dynamic and a *grazioso* marking. It features a melody in the right hand and a bass line in the left hand. A *ten:* (tenuto) mark is placed over a note in the right hand. The second system continues the melody and bass line, with a *cresc:* (crescendo) marking and a forte (*f*) dynamic. The third system features a *dol:* (dolce) marking. The fourth system concludes the piece with a forte (*f*) dynamic. The score is written in a single key signature of one flat (B-flat).







First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes. The bass staff contains a series of chords and eighth notes. A *rall:* marking is present above the bass staff in the fifth measure.

*a tempo.*

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and chords. The bass staff contains a series of chords and eighth notes. A *f* marking is present above the bass staff in the sixth measure.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and chords. The bass staff contains a series of chords and eighth notes.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and chords. The bass staff contains a series of chords and eighth notes.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes and chords. The bass staff contains a series of chords and eighth notes. A *f cresc:* marking is present above the bass staff in the sixth measure.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes. The bass staff contains a series of chords and eighth notes. A *ff* marking is present above the bass staff in the second measure.







Respectfully dedicated to  
MISS CALLIE STANSBERRY.

# WINNER'S PLAIN AND FANCY COTILLONS.

SELECTED AND ARRANGED FOR THE

SEPTIMUS

The Music of these Cotillons is arranged in an easy and practical manner, and the Figures are in their appropriate places. The Cotillons are designed for Social Hops or Parlor Dances.

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Wake Up, Jake,  
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Kitty Tirrell,  
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Right hand across,  
Break-down Jig,  
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Wait for the Wagon,  
Keemo Kimo,  
Pop goes the Weasel,  
Few Days,  
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# WINNER'S PLAIN & FANCY COTILLIONS.

MEDLEY SET.

The figure of the Introduction should not be called until it is played the second time.

## WAIT FOR THE WAGON.

Introduction.

Gallop

Right & left

Chassé

Ladies chain

2763. 4.

Play twice finish at



# FEW DAYS & REMO KIMO.

3

## Introduction.

N<sup>o</sup> 2.

Balancé.

Forward two.

Balancé.

Balancé.

Forward two.

8<sup>a</sup>

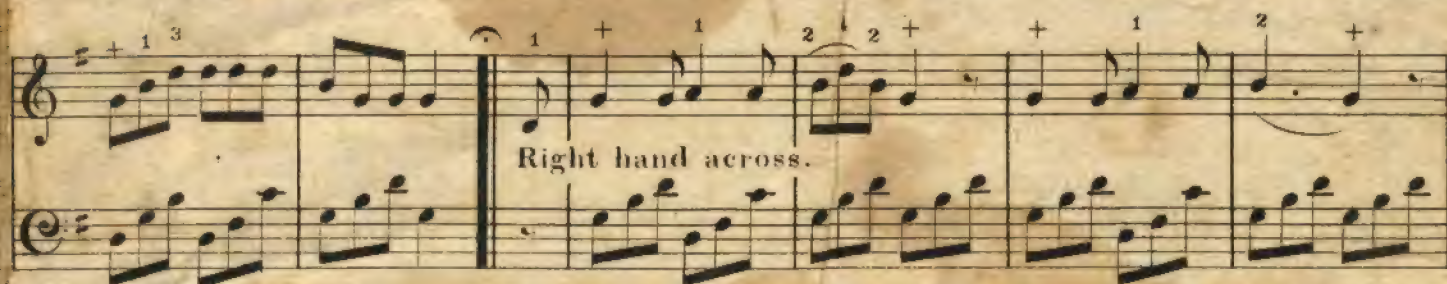


# VILLIKINS & POP GOES THE WEASEL.

Introduction.

3. 

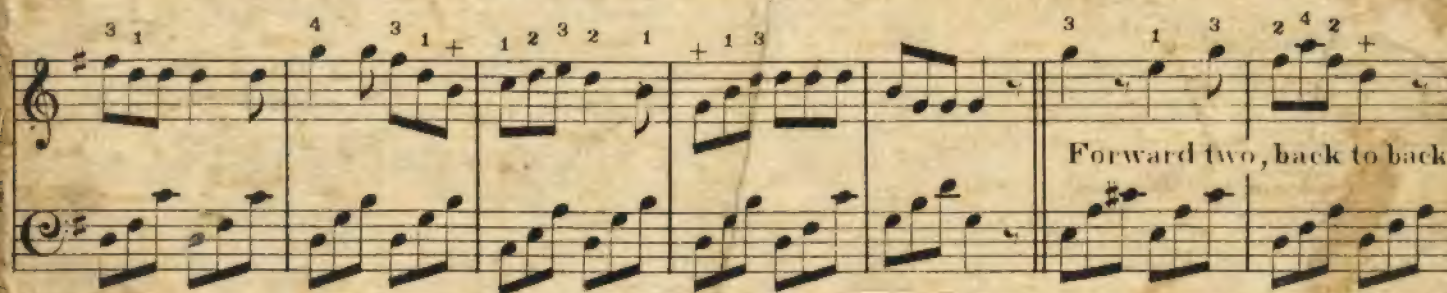
Forward 4. Right & left.



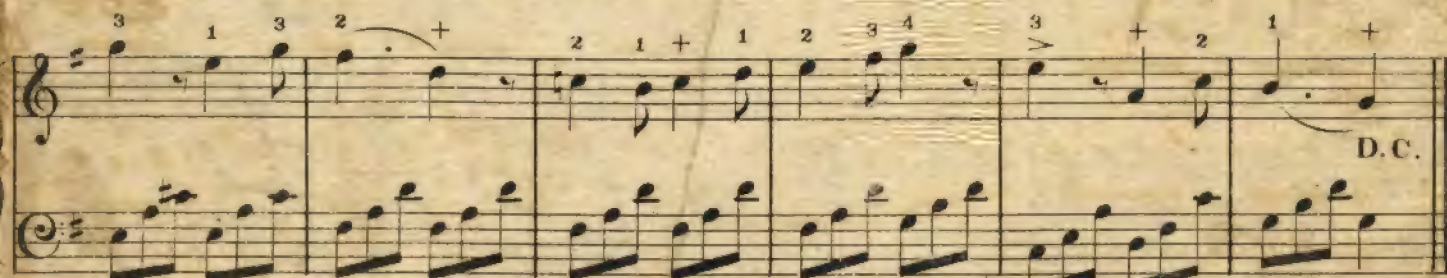
Right hand across.



Balance change places.



Forward two, back to back



D.C.

Play 4 times finish at ☺

## JORDAN.

Introduction.

N<sup>o</sup> 4. 

Balance all.

Medley Set. 2783. 4. Winner's Cotillions.



Forward.

D.C.

Play 4 times.

COQUETTE, Fancy Dance.

N<sup>o</sup> 5. Introduction.

All Balance & turn partners.

First Lady to the right.

First Lady opposite.

First Lady to the left.

Repeat until each one has lead off.



# THE OPERA AT HOME.

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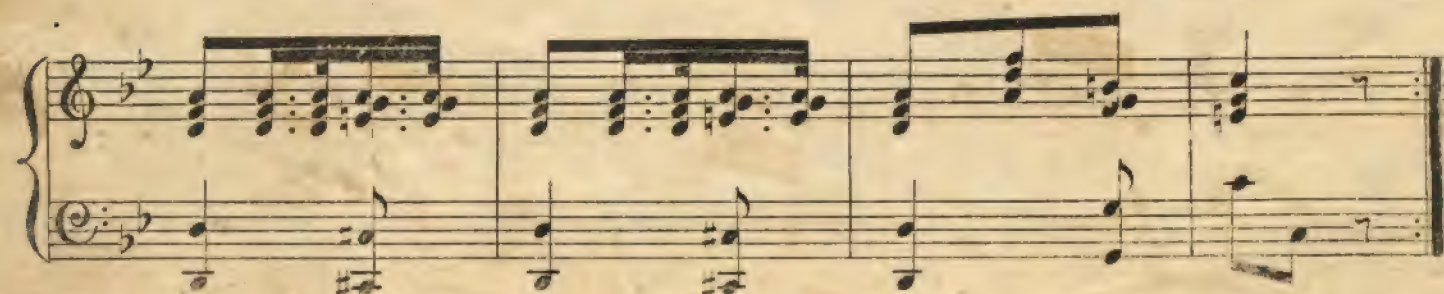
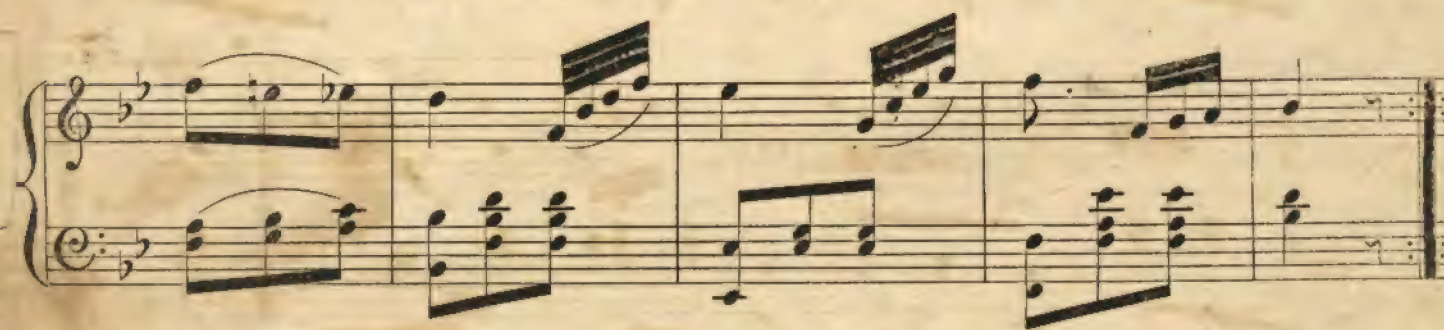
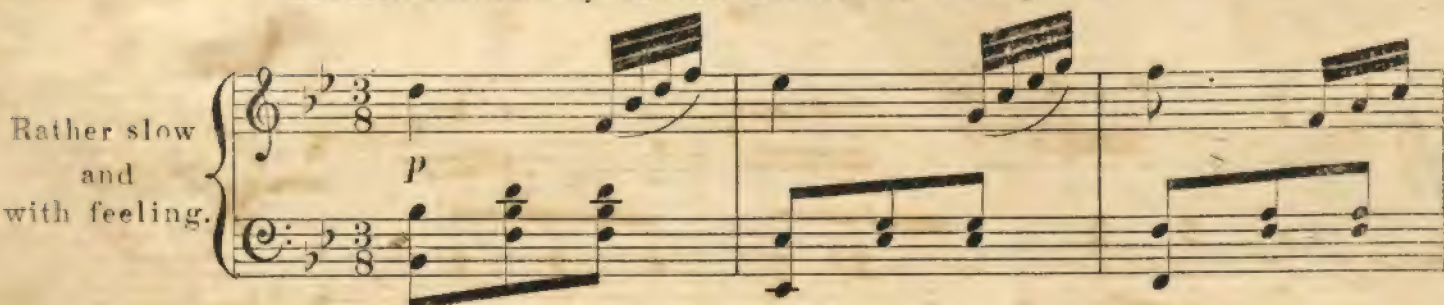
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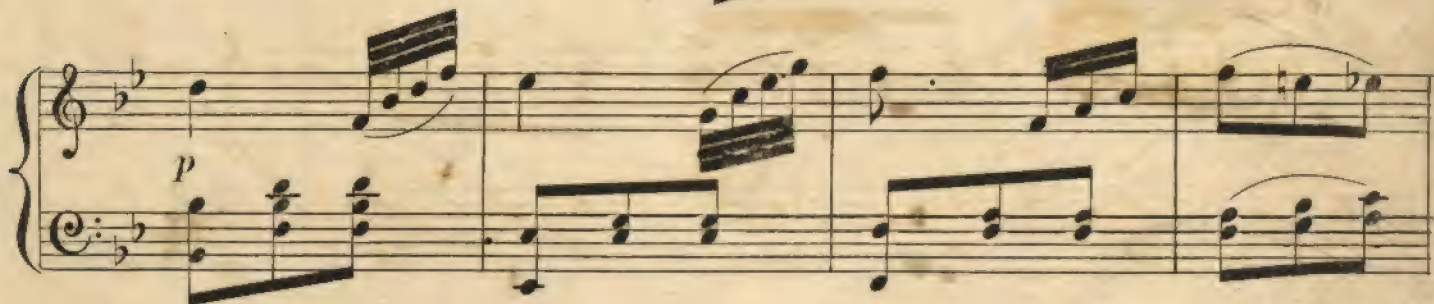
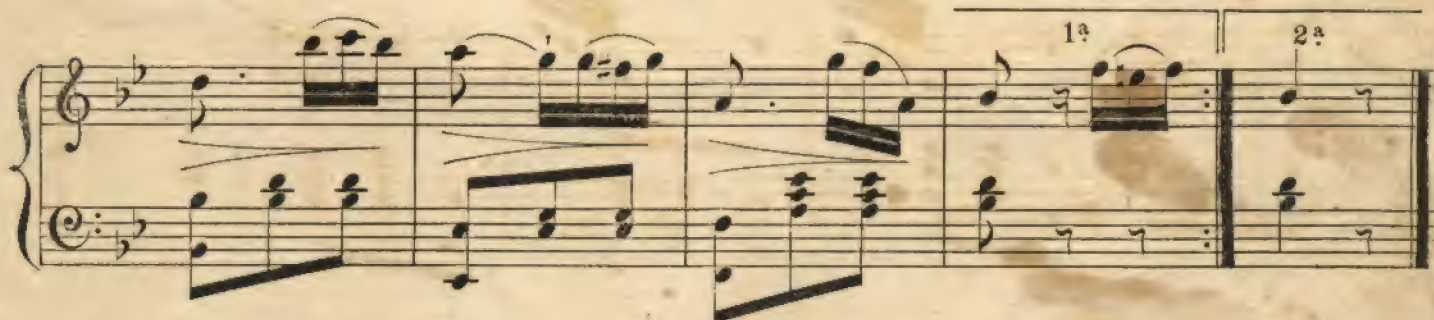
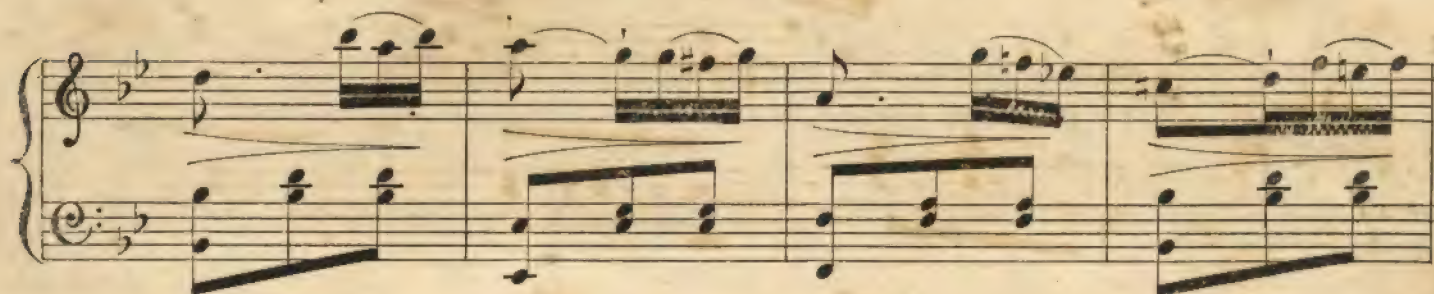
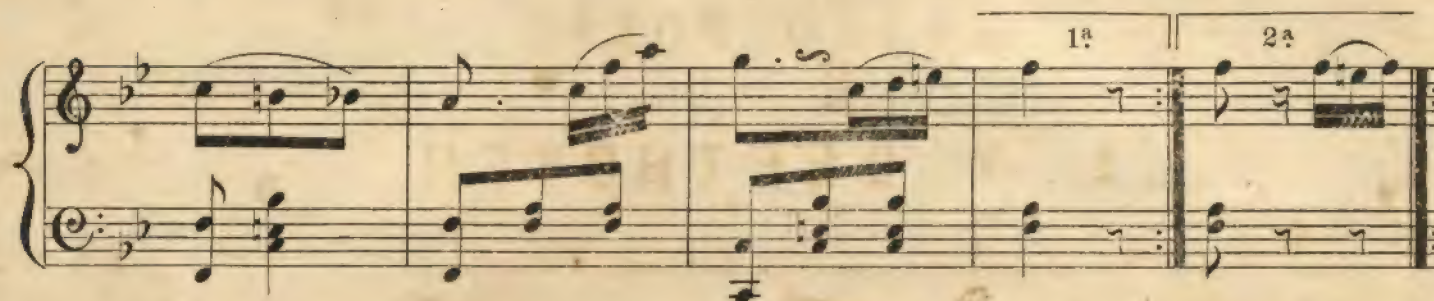
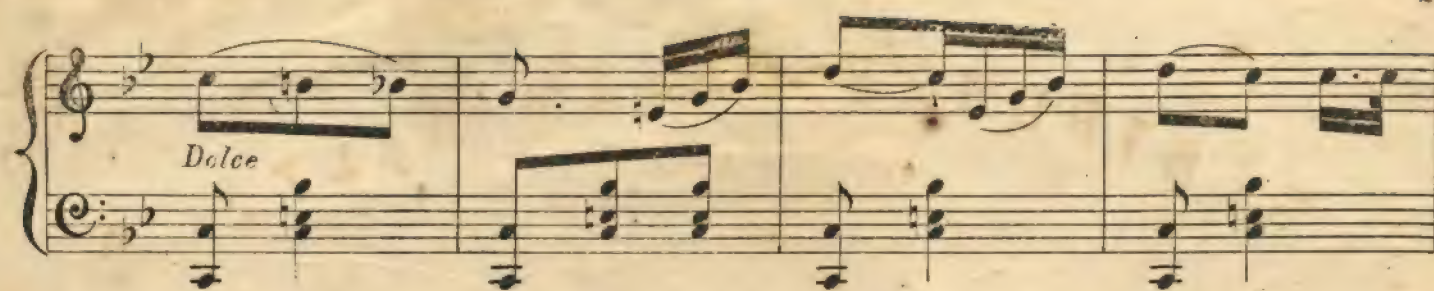
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BOSTON: Published by OLIVER DITSON 115 Washington St.

Rather slow  
and  
with feeling.









WORTHINGTON HOUSE

1881







# YOUNG PUPIL'S FIRST CALOP

Composed by

FRANCIS H. BROWN.

New York Published by FIRTH, POND & CO. N<sup>o</sup> 547 Broadway.

ANDANTE.

The musical score is written for piano in 2/4 time, key of D major (one sharp). The tempo is marked 'ANDANTE'. The piece consists of three systems of music, each with a treble and bass staff. The first system contains 8 measures. The second system contains 8 measures, including a repeat sign. The third system contains 8 measures, ending with a double bar line. Fingerings and accents are indicated throughout the piece.

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Handwritten musical score for a piece titled "Quidor Eng". The score is written on five systems of grand staves (treble and bass clef). It features complex rhythmic patterns, including triplets and sixteenth notes, and includes fingerings and articulation marks. The piece concludes with two endings: "1st Ending" and "2nd Ending".

**1st Ending:** The first ending is marked with a bracket and the text "1st Ending." It consists of two measures of music.

**2nd Ending:** The second ending is marked with a bracket and the text "2nd Ending." It consists of two measures of music.



Handwritten mathematical notes on aged, stained paper. The text is written in a cursive script and includes several lines of calculations and equations, some of which are crossed out or corrected. The visible text includes:

$6$   
 $7 + 12 = 19$   
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